GRADED LESSONS IN LANGUAGE

ROSA V. WINTERBURN

BOOK ONE

SYSTEMATIC GRAMMATICAL TRAINING
IN ORAL AND WRITTEN EXPRESSION

Digitized by the Internet Archive
in 2026

https://archive.org/details/gradedlessonsinl0000rosa

GRADED LESSONS IN LANGUAGE

WHY WINTERBURN'S "GRADED LESSONS IN LANGUAGE" SHOULD BE ADOPTED.

(1) The author, Rosa V. Winterburn, is a graduate of the University of Michigan, and has pursued graduate studies at Columbia University and at the University of France. She has taught in all the primary, grammar and high school grades, her first experience being secured in a country district school. She has had much experience in supervising the teaching of language in the elementary and secondary schools. Her last five years of supervision were in Stockton, California, just prior to taking up the graduate work referred to above. She is the author of "Methods in Teaching," published by the Macmillan Company, and of "The Spanish in the Southwest," published by the American Book Company.

(2) The methods and subect-matter in Mrs. Winterburn's book are neither new nor untried. She and many other California educators have done for years all the work therein outlined. Her book puts into simple and definite form nothing but what has been thoroughly tested in both country and city schools.

(a) Most teachers hold in memory more rules of grammar than do the members of any other profession. In practice, however, boys who run the linotype machines in newspaper offices correct the communications received from the average teacher. It is the opinion of most writers and editors that the language and grammar work done in the elementary schools of the United States is not only not beneficial but that it is also a positive detriment to pupils so far as learning to write is concerned.

(b) All language books, except Winterburn's, require the pupil to do one of two things: (1) He is required to memorize the rules of grammar as he would the multiplication tables; or (2) he is required to read and discuss literary selections in the hope that he may in some way absorb a style and the ability to use words. Both of these methods, instead of developing the natural tendency of the child to learn about a subject and to tell orally and in writing what he has learned, discourage and stunt this natural tendency.

(c) Most of our elementary school work assumes that the memorizing of the terms and rules of grammar is the end or result to be accomplished; whereas, these terms and rules should be considered tools for the correction of oral and written expression, and a pupil should not study one of these until he needs it for this purpose.

(d) The pupil should receive the same kind of training received at some time and in some way by every writer of ability. The methods required to give this training and the order in which they should be employed are: (1) The pupil should first secure information about a subject, because he cannot tell anything about it unless he knows something to tell. (2) The pupil should have constant practice in telling orally and in writing all he knows about a subject, and this he should do even if at first his words and sentences violate the rules of grammar. (3) The pupil should have a definite knowledge of the principles of grammar required to correct and improve what he has written, and from the beginning he should be required to make these corrections himself.

(e) Mrs. Winterburn's book consists entirely of the work outlined in the paragraph above. In her plan this work is so definite, so clear, and so simple that the busiest teacher with the poorest preparation is sure to succeed.

(f) Composition (oral and written) is the backbone of the Winterburn book. In addition to numerous oral and written drills employed to correct habitual errors of speech and to illustrate the principles of grammar, two of every five recitation periods are devoted to oral and written composition. Like the boy who runs the linotype machine, the pupil "learns to do by doing."

(g) The book contains forty pages of "Suggestions for Teachers." Language experts who have taught language and supervised its teaching, in both country and city schools, declare that these suggestions are by far the most valuable and the most practical ever prepared for the teaching of the English language in the elementary schools.

(h) Please read, first the "Preface" and "Explanatory and Suggestive." Read next, "Suggestions for Teachers" on pages ii-x of Appendix, then read the work for the first month of the third grade, bearing in mind the program in the Appendix, and the notes to teachers on pages xi-xii of the Appendix. Note that the subject "Composition" at the end of a month's work is to be treated as a part of the other subjects of that month.

For examples of the Development of Topics in Winterburn's Graded Lessons in Language, note the following:

ADJECTIVES	PRONOUNS	SENTENCE STRUCTURE
Pages	Pages	Pages
61	35	27
114	72	65
127	79	140
150	123	155
168	137	161
193	148	169
211	158	178
226	167	184
240	184	236
270	194	241
293	234	243
	255	271
	268	
	304	

PARAGRAPH STRUCTURE	SIT AND LIE, SET AND LAY
Pages	Pages
28	135
129	145
213	222
243	251
261	
283	
305	
315	

For the PRINCIPLES OF GRAMMAR studied in this book, see "Summary" on pages 318-326.

GRADED LESSONS IN LANGUAGE

BOOK ONE

BY

ROSA V. WINTERBURN

FORMER SUPERVISOR OF LANGUAGE AND HISTORY, STOCKTON, CALIFORNIA. AUTHOR OF "METHODS IN TEACHING," "SPANISH IN THE SOUTHWEST"

DOUB & COMPANY
SAN FRANCISCO
1908

All rights reserved

Copyright, 1908
By DOUB & COMPANY

Electrotyped and published April, 1908

PREFACE

Most newspaper editors condemn severely the results secured from the teaching of language and grammar in the elementary schools. Usually, they place the blame on the teachers. Many of these editors say that the boy who runs the linotype machine can correct the communication received from the average teacher so that its appearance in the paper will not be a disgrace from the standpoint of language and grammar. This is true, they say, in spite of the fact that teachers can recite more rules of grammar than can members of any other profession, while the boy who corrects their manuscripts may never have looked inside a text-book on grammar. While this wholesale condemnation by editors and publishers of the language work done in the primary and grammar grades is too severe, there is no denying the fact that there is something radically wrong with that work. But the teachers are not wholly, nor even mainly, responsible for these results. To what then are these poor results due?

They are due mostly to the two extreme methods which text-books and school officials have compelled teachers to follow. The older of these methods, as laid down in the text-book, made language and grammar work consist mainly of memorizing the terms and rules of technical grammar. No provision was made for real constructive work in conversation and composition. The object was to have the pupil remember the dry facts of

grammar as he would remember the multiplication tables. This method caused the average pupil to despise the subject, and tended to suppress what natural power of expression he might possess. Instead of treating the principles of grammar as tools to assist in the expression of thought, thought was treated as though it existed for the purpose of being twisted to accommodate the dry, formal rules of grammar.

The wide and severe criticism directed against the methods set forth in the preceding paragraph, caused the writers of grammar texts to go to the other extreme. In most of the texts that have appeared in recent years the principles of grammar are practically eliminated. The very names of grammatical terms seem to affright, and in fear they have been rechristened. Teachers are requested to use these new names, and not to permit the pupil to hear such words as adjective, noun and verb. The pupil is asked to write, write, write, with no real knowledge of correct forms or correct usage. This method, it is true, does cause the pupil to think and does develop the power of expression, but it does not give him the power to express his thoughts clearly and accurately, because nothing except a clear and definite knowledge of the science or grammar of our language will give him that power.

There is no good reason why pupils in the elementary grades should not receive the same kind of training received at some time and in some way by every writer of ability. The methods required to give this training and the order in which they should be employed are: (a) The pupil must first learn to study a subject, for unless a person is "full of his subject" he can neither talk nor write

about it intelligently; (b) the pupil must have constant practice in telling orally and in writing all he knows about a subject, and this he must do even if at first his words and sentences do violate the rules of grammar; (c) after a pupil knows how to get information about a subject and can tell that information, he must have a definite knowledge of those principles of grammar required to correct and improve what he has written, and at the very beginning of his language work he must be taught how to make these corrections himself, and must be required to make them. A pupil should not learn a rule or principle of grammar until the complexity of his thoughts and his expression of those thoughts require the use of that principle. In other words, the pupil must be led to see that grammatical terms and rules are tools to assist him in expressing his thoughts. By these methods, grammar becomes a handmaid of expression, and the pupil's knowledge of the science of our language is a constructive growth from grade to grade. This book is an attempt to give a practical outline for this kind of work. For a more detailed discussion of the points involved see "Explanatory and Suggestive" on the next page.

Rosa V. Winterburn

Los Angeles, California
April, 1908

EXPLANATORY AND SUGGESTIVE

Assistance for the Teacher.—In the appendix are many pages of little talks or suggestions for the teacher. These are not of a general nature. During her years of supervising language work in the primary and grammar grades, the author has become acquainted with many of the difficulties and discouragements of teachers and pupils. The suggestions deal specifically with the points that give the most trouble, and are intended to be of direct and practical value to the teacher. Throughout the body of the text, specific references are made from the more difficult phases of the work to the suggestions in the appendix.

Technical Grammar.—No apology is made for what may at first glance appear to be too much technical grammar. The pupil is not required to study grammar for the purpose of memorizing its dry rules. He studies no grammatical principle until he needs it as a tool for correcting and improving his oral and written composition. It is the use and not the learning of technicalities that is emphasized. No words or expressions are substituted for grammatical terms—they are called by their right names. When the pupil completes the eighth grade he will be master of the practical part of technical grammar; he will have learned the science of his language inductively, and to him it will be full of life and beauty.

Formal Rules and the Best Usage.—When rules of grammar as laid down in the text-books conflict with the best usage, the latter is followed. Examples of this will be found in punctuation and in the placing of modifiers. The general rule that no mark of punctuation should be used unless it makes the thought clearer is followed (see "Summary" at the end of the fifth grade). At the present time in the United States, the ablest editors and writers do not hesitate to "split" the infinitive if by so doing the thought is made clearer or expressed more smoothly.

Method of Treatment.—The subject matter is divided into months, the work for eight months being arranged definitely, and additional material being given for those schools that maintain a ten-month term. In each month the discussion of one subject is completed before another is taken up. To illustrate: the formal study of capital letters is completed before a formal study is made in the same month of verbs or any other subject. Oral and written composition, however, is the backbone of every subject. In addition to the oral and written drills required to illustrate and apply what is learned about a subject (verbs, adjectives, adverbs), two language periods each week are to be devoted exclusively to oral and written composition. The principles of grammar learned are only those required by the pupil to correct and improve his oral and written work. For further information on these points, see "Suggestions for Teachers" in the appendix.

Reviews.—The subject matter for a month is such as to secure a definite review of the important points studied during the preceding month or months. The

object has been to arrange the work so that pupils will follow it with interest, and so that each subject will be developed logically and thoroughly.

Incorrect Forms.—Incorrect forms are plainly stated, because a child must know what he is to correct before he can correct it. The correct form is always given with the incorrect form and the reason for using the correct form is explained. Many short oral and written drills are given, because the ear must be trained to recognize the correct and the incorrect expressions, and the tongue must be taught to use naturally the correct form.

For What Grades Intended.—Book One is intended for use in the third, fourth and fifth grades, but it can be used with almost as good results in the fourth, fifth and sixth grades. Book Two will provide work for the remaining grammar grades.

Acknowledgments.—The illustrations in this book were made from Brown's "Famous Pictures." There are many excellent pictures in this collection that are valuable for school use. The low price at which these pictures are sold places them within the reach of every school.

CONTENTS

PAGE

Third-Year Grade 1
First Month 3
Second Month 16
Third Month 31
Fourth Month 44
Fifth Month 55
Sixth Month 69
Seventh Month 78
Eighth Month 87
Remaining Weeks of the Year 96
Fourth-Year Grade 105
First Month 107
Second Month 120
Third Month 134
Fourth Month 144
Fifth Month 156
Sixth Month 165
Seventh Month 175
Eighth Month 182
Remaining Weeks of the Year 188
Fifth-Year Grade 201
First Month 203
Second Month 219
Third Month 233
Fourth Month 250
Fifth Month 265
Sixth Month 277
Seventh Month 288
Eighth Month 298
Remaining Weeks of the Year 309
Summary 318
Suggestions for Teachers i
Index xli

THE WIND

I saw you toss the kites on high
And blow the birds about the sky,
And all around I heard you pass,
Like ladies' skirts across the grass—
O wind, a-blowing all day long,
O wind, that sings so loud a song!

I saw the different things you did,
But always you yourself you hid.
I felt you push, I heard you call,
I could not see yourself at all—
O wind, a-blowing all day long,
O wind, that sings so loud a song!

O you that are so strong and cold,
O blower, are you young or old?
Are you a beast of field and tree,
Or just a stronger child than me?
O wind, a-blowing all day long,
O wind, that sings so loud a song!

—*Robert Louis Stevenson*

THIRD-YEAR GRADE

TO THE TEACHER

The author of this book has had much experience in teaching language, and in supervising the teaching of language, in elementary and secondary schools. Most of her work as a supervisor of the subject has been in primary and grammar grades, and an intimate acquaintance with the needs and limitations of teachers and pupils has given her a somewhat detailed knowledge of their difficulties and discouragements. Her chief aim has been to help teachers in their efforts to develop in the pupil the power to think systematically and to express his thoughts in good English. This she has endeavored to do by sympathetic advice and by the introduction of simple, constructive methods.

It is her desire to give to the teachers who may use this book some of the beneficial results of the experience of the teacher and the supervisor. This has been done by placing in the appendix suggestions and advice on almost every point that has given her teachers serious trouble. The author requests and urges that these suggestions be studied carefully by the teacher, for she considers them one of the most important features of the book. Specific reference is made to each suggestion by the use of Arabic figures in the body of the text.

FIRST MONTH

SUMMARY OF SUBJECTS

CAPITAL LETTERS

- First word of a sentence
- Names of persons
- Initial letters
- I and O

PUNCTUATION

- Period at the end of a sentence and after initial letters
- Interrogation point after a question

COMMON ERRORS

- Double negative

VERBS

- Development of the four forms of write, break, do, give
- Frequent drills on those forms in which mistakes are usually made

COMPOSITION

- Oral reproduction
- Written reproduction
- Original writing
- Corrections

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

CAPITAL LETTERS[1]

Open your reader to any story. Where are the capital letters? They seem to be scattered over every page, but in reality they are all in their places. Look at the different sentences. How do they begin? It is always with a capital letter, is it not? Every sentence begins with a capital letter. Remember that.

Copy a paragraph from the reader, taking care not to leave out a capital letter.

Write a little story about a picture in your reader, beginning every sentence with a capital letter.

Here is a boy's name—John Henry Mason. Do you notice the capital letters? Write the names of several boys and girls whom you know. They should all begin with capital letters. This is true of the names of all persons. This name may be written, John H. Mason; or it may be written, J. H. Mason; or the letters J. H. M. may be written in place of the name. These are the initial letters of this name. Each one is a capital, followed by a period.

Write the full names of nine boys or girls in the room, using a capital letter to begin every name. Write them again, using the initial letters for the first and second names. Use initials for all the names. Remember the capitals and periods.

Write the full name of your father, mother, brother, sister, an aunt and an uncle. Write the initials of every name.

Whenever you are writing about yourself, as *I*, a

capital must be used. *O* is a capital when used alone in a sentence.

Write five sentences about yourself, using *I*.

PUNCTUATION[2]

My desk is low. My desk is in the middle of the room. It was my brother's desk last term. My books are under my desk. Somebody has cut my desk.

Several things have been told about the desk. Every statement stands by itself in a sentence, and every sentence begins with a capital letter and ends with a period.

Is your desk low? Is the desk in the middle of the room? Was it your brother's desk last term? Are your books under your desk? Has anybody cut your desk?

These are questions, asking what was told in the other sentences. Notice the difference. Every sentence still begins with a capital, but it has an interrogation point at the end. Here is something to remember: If a statement is made about anything, that is, if something is told about it, the sentence ends with a period. If a question is asked about anything, the question ends with an interrogation point.

Tell three things about the window. Write these statements, using a capital letter at the beginning and a period at the end.

Ask three things about the window. Write these questions, using a capital letter at the beginning and an interrogation point at the end.

You have been writing two kinds of sentences. What are they?

COMMON ERRORS[3]

We often hear a boy or a girl say, "I ain't got no pencil." It is much better to say, *I haven't a pencil*, or, *I have no pencil*. Give ten sentences, using either one of these two forms in place of the incorrect one given first.

VERBS[4]

WRITE

Many words in our language express action. We say: the boy *runs* fast; the girl *sews* neatly; my brother *writes* plainly. These words are verbs. If the verb is left out of a sentence, the meaning is left out. Every sentence that we speak or write has in it a verb. Many persons make mistakes in the use of verbs; but it is easy to avoid such mistakes if you learn when children to use verbs correctly, one at a time. In this book you are going to learn an easy way to use verbs correctly.

We often hear the incorrect form, "I have wrote my lesson," in place of the correct form, I *have written* my lesson. Both *wrote* and *written* come from the verb *write*, and you can learn when to use each word.

I have the chalk in my hand and write some words carefully on the board. How shall I say what I am doing? I *write* the words carefully. Perhaps, I put them on the board yesterday; how shall I say that? I *wrote* the words carefully *yesterday*. If I say, I am ——, how shall I

finish the thought? I *am writing* the words carefully. If the words are all finished, how shall I express that thought? I *have written* the words, or the words *are written*. We have used only four forms of this verb. They can be written in the following way, so that you can see what they are:

PRESENT	PAST	THIRD FORM	FOURTH FORM
write	**wrote**	**writing**	**written**

You will probably make no mistakes in using *write* and *writing;* but *wrote* and *written* are the forms that are not used correctly. *Wrote* is used in the past time, often with some word or words like *yesterday*, *last week* or *this morning*. *Written* is nearly always used with some word to help it express the meaning; as, *is*, *are*, *was*, *were*, *have* or *has*.

Here is a sentence with the past tense, that is, the second form: I *wrote* a letter to my mother yesterday.

Write ten sentences using *wrote*, putting in some word that means in the past, like *yesterday*, *last week*, *this morning*.

Here are some sentences with *written:* I *have written* two letters today. My letter *is written*.

Write ten sentences with *written*, using *have*, *has*, *had*, *is*, *are*, *was*, *were*.

BREAK

Can you find the four forms of *break?* If you know them you should never make a mistake in using this word. I am breaking this stick now, this minute; what do I say?

I *break* the stick. Yesterday I *broke* the stick. The third form is always the one that ends with *ing*, so what will it be with this word? *Breaking*. Now, for the fourth form, used with *have*, *has*, *had* or some other helping word. John *has broken* his stick. Write these four forms under those of *write*, as follows:

PRESENT	PAST	THIRD FORM	FOURTH FORM
write	wrote	writing	written
break	broke	breaking	broken

It is again in the use of the fourth form that children, and many grown persons, make mistakes. So, to become well acquainted with this troublesome word, make ten sentences like these two, using *broken:* My doll *is broken.* Jack *has broken* his bicycle.

Be careful not to say, my doll is broke, nor Jack has broke his bicycle. For then, you see, you will be using the second form with *has* and *is:* and with *have*, *has*, *had*, *is*, *are*, *were*, *was*, the fourth form should be used. To learn to use these words, *broken* and *written*, say them many times in this way:

I have written a letter
He has written a letter
She has written a letter
We have written a letter
You have written a letter
They have written a letter

I have broken a glass
He has broken a glass
She has broken a glass
We have broken a glass
You have broken a glass
They have broken a glass

DO

Can you find the four forms of *do?* What is the one that means right now, this minute? I *do* the work

for mother. What would you say if you used *yesterday* in the sentence? I *did* the work yesterday. Give the third form, the one ending with *ing*. *Doing*. To find the fourth form put *have* or *has* into a statement. I *have done* my work. Write these four forms in the following way, under *write* and *break*, for it is convenient to have them there:[6]

PRESENT	PAST	THIRD FORM	FOURTH FORM
write	wrote	writing	written
break	broke	breaking	broken
do	did	doing	done

Is there one word there that you do not know very well? It is *did*. Give a sentence with *yesterday* and the second form. I *did* my drawing *yesterday*. But many persons say, "I done my drawing yesterday." That is wrong. Putting *done* in the past tense in place of *did* is the most common mistake in the use of this verb. To get rid of it let us have many sentences with *did*.

GIVE

PRESENT	PAST	THIRD FORM	FOURTH FORM
give	gave	giving	given

Is there one word here that is not very often used? It is *gave*. Make a sentence with *gave*. James *gave* me his top last night. What is often said in place of *gave?* "James give me his top last night." Do you see how queer this is? The first form, the one that means now, this minute, is put into the past time, where it means yesterday or some time in the past. You will have to work faith-

fully to correct this error; because, for some reason, it is one of the hardest to get rid of. Another mistake is made with this word. What do you often say when you put *have* into the sentence? "I have give you my inkstand." Is it not queer? There is the first form used again where it does not belong. Let us have the correct sentence. I *have given* you my inkstand. You will have to work hard with this verb unless you have learned all about it in the second grade. Here are some sentences that will help you use *gave* and *given* correctly:

I gave you my dog yesterday
He gave you his dog yesterday
She gave you her dog yesterday

We gave you a rose
You gave him a rose
They gave him a rose

I have given him his ball
He has given me my ball
She has given me my ball

We have given her a doll
You have given her a doll
They have given her a doll

With these to help you, think out many sentences with one or the other of these words, *gave* or *given*, and write at least ten. Remember that when talking about something that is past you should say *gave;* and when using *have*, *has*, *had*, *is*, *was*, *are*, *were*, you should use *given*, as in the following sentences:

My book *was given* to me. Harold's doves *were given* to him. Who *gave* you that flower? Miss Pearson *gave* it to me as I was coming to school. Who wrote the lesson? Myron wrote it and *gave* it to me.

Write, *break*, *do*, *give*, all show action. Words that show action are called verbs. Write the verbs studied this month in a list like the following:

PRESENT	PAST	THIRD FORM	FOURTH FORM
write	wrote	writing	written
break	broke	breaking	broken
do	did	doing	done
give	gave	giving	given

Say these over until you know them by heart, thinking especially about the right words. The mistakes made are usually in either the second or the fourth form, sometimes in both, as in *give*. Write the four forms of all these verbs five times.

COMPOSITION[1]

Write the story of one of the poems read or learned during the month. Write the story of the science talk for the week. Write part of the story told the class by the teacher.

Here is the word *whispering*. What does it make you think about? Has anything happened that makes you laugh when you see it? Write about it as naturally as you would talk about it to some one.

What do you think of when you see the word *kite?* Do you remember watching a kite? Tell about it in writing, just as you would in talking. Perhaps you can imagine a story about a kite. Tell it, but make it short. Short stories are easy to write.

Did you ever see a blackbird on the lawn just after the sprinkling had been finished? What was he doing? How did he walk? Did he look at you? What do you think he was trying to say to you? Write it as you would tell it. Did you see him hunting his breakfast? Perhaps you have seen his nest. Write about any one of these thoughts, and enjoy telling your story.

FRANK PATON

PUSS IN BOOTS

How do you think you would feel if you were a dog or a donkey? Write about it.

Look at the picture on the opposite page, "Puss in Boots." Does it make you think of your kitten or one that you know? Do you think that this is a playful kitten? How could it get into a shoe? Why should it go there? Is this a big shoe? Do you think the kitten will go to sleep in such a place? Write a story about this kitten.

Take one of your papers, read it over, and see if you can find any mistakes. Correct them before the teacher reads the paper. You can look out for capitals, periods, commas, question marks and many other points for yourself, but you are very liable to forget some of them when you are writing. You do not have to leave them for the teacher to find, however; find and correct them yourself.

Many children do not know how to put their sentences together. They use "and," "and," "but," "but," "now," "now," "then," "then," until one is tired of the words. It is easy to avoid this. Either leave out these words or put two or three sentences into one.

See in how many ways you can put these sentences together: My home is in a city. It is a large city. My home is on a shady street.

My home is in a large city on a shady street. My home is on a shady street in a large city.

My brother has a dog and he is big and black.
My brother has a big, black dog.

There was once a man. The man was good. His name was Jacob.

The man Jacob said, "I must have a barn. I must have a good barn. I must have a new barn."

Jacob built a barn, and the barn was large and the new barn was also very beautiful but the barn was empty.

Jacob said, "My barn is large and it is beautiful but it is empty and I must buy some wheat to put into my barn."

So he bought some wheat. He bought much wheat. It was fine wheat. And he put the wheat into the barn that he had built.

In some of the above groups the sentences can be put together. In others, *and* and *but* are used where they are not needed. See if you can write them in better form by putting two or three sentences into one, or by making other changes.

Here are some papers written by third-grade pupils. Can you do as well?

BERNICE TREANOR

This is Bernice Treanor that I am going to talk about.

Bernice has golden, fluffy hair hanging down her back. Her eyes are brown, and she has rosy cheeks and light complexion.

Bernice has on a dainty green dress with a little bow tied in front for a sash. She has a little ruffle of chiffon around the bottom of her skirt.

Bernice has an evening dress. She is saying good-by now, and is waving her hand. She has on some little tan shoes and white stockings. She has on a little white embroidered skirt.

I hope she will be glad to get a mama.

Would you think that this was a doll? A little girl had dressed her daintily to give to a dear little friend. She brought Bernice to school, and all the girls wrote about her.

The following story, suggested by a snow-storm, was written by a third-grade pupil:

A SNOW-STORM

I used to live in the mountains where the snow used to fall very thick. There were some little children that lived near us who had a sleigh. When it snowed they used to slide down hill. They used to take turn about.

One of the boys fell on his back and hurt himself. All of the boys ran down to pick him up. They put him on the sleigh and took him home as fast as they could. They sent for a doctor as soon as they could, and the doctor said that he had sprained his back. He could not go out for many days afterward.

Can you improve this paper in any way? In the first paragraph *used to* is found four times. Are there any other unnecessary repetitions?

This is a letter written by a third-grade girl:

215 S. Van Buren St.,
Stockton, California
Dec. 14, 1907.

Dear Sibley:

Please come over to our house Tuesday. Come to dinner, and we will go to Concordia Hall in the afternoon to hear Dr. Twist lecture.

Your friend,
Emma Longman.

SECOND MONTH

SUMMARY OF SUBJECTS

VERBS

See, come, eat, bite

QUOTATIONS

PUNCTUATION

The punctuation marks required by the quotations used

The comma in a series, and to set off *yes*, *no* and the names of persons addressed

OPPOSITES AND SYNONYMS

Words in common use

COMMON ERRORS

Them in place of *those*

REVIEW LESSONS

COMPOSITION

Oral reproduction
Written reproduction
Original writing
Corrections
Sentence structure
Paragraph structure

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS[8]

SEE

Find the four parts of *see*. I *see* a horse and carriage. Yesterday I *saw* the man. What is the form ending with *ing?* *Seeing*. When we say, I have —— the man three times, what is the word we should use? I *have seen* the man three times. So these are the four parts:

PRESENT	PAST	THIRD FORM	FOURTH FORM
see	saw	seeing	seen

What mistake is often made in using this verb? *Saw* is never used by some children. What do they use in its place? Make a sentence and see if you can find out. I *saw* your books in the yard. How many times we hear, "I seen" in such a sentence. This is wrong. Which form is used in the past time? Put *yesterday* or *last week* into a sentence, and see if you can tell what form to use. The second form, is it not? I *saw* you in church yesterday. You *saw* me last week as I was looking out of the window.

Write ten sentences with *saw*.

Write ten with *have seen*, *has seen* or *is seen*.

Remember that *seen* is used when *have*, *has*, *had*, *is*, *are*, *was* and *were* help out the verb; but that in past time *saw* is used.

COME

PRESENT	PAST	THIRD FORM	FOURTH FORM
come	came	coming	come

If you say, I —— to school early this morning, what form should be used? Do you not often say, "I come to school early this morning?" Look at the four forms and see what should be said. *I came* this morning. Say over to yourself many sentences with *came*, using *last week*, *this morning*, *day before yesterday*.

EAT

PRESENT	PAST	THIRD FORM	FOURTH FORM
eat	**ate**	**eating**	**eaten**

What is often used in place of *ate?* When speaking about breakfast what do you hear? "I et breakfast at seven o'clock this morning." You hear the same word with *have*. "I have et my breakfast." What is the past tense of this verb? Think out some sentences like the following in which *ate* is used, and say them over to yourself several times:

Who *ate* my apple? The cow *ate* it; I saw her. At what time did you eat dinner yesterday? We *ate* at six o'clock.

I ate an apple
He ate an apple
She ate an apple

We ate some melon
You ate some melon
They ate some melon

Eaten is the form used with *have*, *has*, *had*, *is*, *are*, *was*, *were:*

Have you *eaten* your nuts yet? Yes, I ate them last night. My nuts *have been eaten*. Who ate them? The squirrels *have eaten* your nuts and some of mine. *Have* you *eaten* your lunch yet? No, I *haven't eaten* it yet.

Write five sentences with *ate;* five with *eaten*.

BITE

By thinking what you say when you mean now, this minute, make a sentence in which the first form of *bite* is used; as, I always *bite* my thread. If you are speaking of last night, what do you say? I *bit* my tongue last night. The easy form, ending in *ing*, is *biting*. The fourth form, with *have*, you must be careful about. We often hear, "The dog has bit the child," but this is wrong. It is, the dog has *bitten* the child. Before giving any sentences for this verb, write its four forms under those of *write*, *break*, *give*, *eat*, as follows:

PRESENT	PAST	THIRD FORM	FOURTH FORM
write	wrote	writing	written
break	broke	breaking	broken
give	gave	giving	given
eat	ate	eating	eaten
bite	bit	biting	bitten

Say these over several times. Do you notice that the fourth form of all of these verbs ends with *en?* This will help you remember them, and will help you learn to use the two new words, *eaten* and *bitten*, and get rid of "et" and "bit" with *have* or *has*. Here are sentences in which *eaten* and *bitten* are used:

Has any one *eaten* his sandwich yet? The parrot has *bitten* my thumb. The rat has *bitten* my cat.

Write ten sentences with *bitten.*
Write ten with *eaten.*
Write ten with *given.*
Write ten with *broken.*
Write ten with *written.*

QUOTATIONS

Tell something said by one of the boys. Harold said, "I can't learn that poem." Tell something that your father said. He said, "Come home early." See how these sentences look when written out in full:

Harold said, "I can't learn that poem."
Papa said, "Come home early."

Can you tell by a look what Harold said and what papa said? Why is it so easy to tell quickly? Because what each said is set off by itself. There are marks around it that frame in the very words used by Harold and papa.

These sentences may be given in another way. Harold said he could not learn that poem. Have we here the words that Harold used? No. So there is no "frame," for it must always be around *the very words* spoken by some one.

Give sentences like the following, having in them exactly what some persons have said:

Lucy asked the teacher, "May I get a drink?"
The teacher said, "Yes, you may get it now."
Papa said, "Where are your books?"

Do you notice anything else about the way these sentences are written? It is like writing one sentence within another, and that is exactly what is done. The quotation (or "saying") is begun with a capital and ended with a period or question mark, as if it stood by itself. Are commas used inside the "frame"? Yes, as if

the quotation stood all alone. Is the quotation separated from the rest of the sentence in any way? Is there anything between, *Lucy asked the teacher*, and "*May I get a drink?*" Yes, there is a comma.

Let us see what has been learned. A quotation means *the very words* spoken by some one. It has a "frame" around it, or quotation marks. It is like a sentence within another sentence, for it has a capital letter at the beginning, and a period, comma, question mark or mark of surprise (exclamation point) at the end. It is set off from the rest of the sentence by a comma.

There is much to learn about quotations and how to use them; but you already know something about them from the second grade, and they are not hard to understand if you remember to use what you know. Let us have some short quotations. Tell what some of the boys and girls have said.[10]

Suppose this is one of your sentences: James said that he was coming over tonight. Is this a quotation? No. Why not? We want *the very words* that James said. Think how James looked into your face, and then say exactly what he said, "I am coming over tonight." Now write the whole sentence: James said, "I am coming over tonight."

Here we have the words used by James. This quotation (or "saying") is commenced with a capital letter, it has a period at the end, a "frame" around it, and it is separated from the rest of the sentence by a comma. Look at it. Can you see quickly the words spoken by James?

In the following sentences tell why the quotation

marks are used in some sentences and not in others, and explain the punctuation:

Julia said that she had broken her doll.
Julia said, "I have broken my doll."
I told her I was sorry.
I said, "I am sorry, Julia."
Mary said that her mother was sick.
Mary said, "Mother is sick."
The doctor asked, "How is your mother today?"
"Are you going to be at home?" Mary asked.
"How long before you are going to school?" John asked.
"Go home!" I said to my dog.
"Come here!" Mary said to the baby.

THE COMMA

Look around the room and mention three or four things that you see. I see a window, a door and the stove. What fruit have I here on my desk? You have an apple, a peach and a pear.

Sometimes *and* is put between these words: I have an apple and a peach and a pear. When *and* is left out in such a series, a comma takes its place. Notice the following sentences:

Give me the chalk, the eraser and a pencil.
Hang up your coat, hat and lunch basket.
Here are your ball, your hat and your bag of marbles.

There are two other uses of the comma that are very easily learned. Look at these sentences:

Children, where are you going?
John, will you close the door?
Mary, take your lunch today.

Here, James, I have your books.
Where are you going, Jennie?

Notice that every name is set off by a comma. So also is *children*. We may speak in the usual tone of voice, but it is as if we were calling these persons. We address what we have to say to some one, speaking his name somewhere in the sentence. No matter where the name of the person addressed is put, it is set off from the rest of the sentence by a comma, or two if necessary.

Use the name of one of the boys, telling or asking him something. Write the sentence, setting off the name by a comma. Write five such sentences, putting the name in different parts of the sentence, at the beginning, at the end or in the middle.

Notice these sentences:

Yes, I will come tomorrow.
No, I will not go with you.
Yes, I will come if you want me.

Yes, *no*, really answer some question. *Yes* or *no* might be enough without the rest of the sentence. They are so independent that they are set off from the rest of the sentence by a comma.

Write ten sentences, using either *yes* or *no*, setting them off by commas.

OPPOSITES AND SYNONYMS[11]

This room is light. How is it in the closet? Dark. That is the opposite of light, is it not? The room is light; the closet is dark. My pencil is long. How is

yours? Mine is short. Long and short are opposites. My glass is whole; yours is broken. My cup is full; yours is empty.

Give the opposites of the following words:

glad	cold	coming	sour	bare
heavy	cruel	unhappy	tardy	old

The day is dark. In place of *dark* can you give a word that has almost the same meaning? *Cloudy*, *gloomy*. This flower is pretty. Can you give a word that means about the same as *flower?* *Blossom*. Give words that mean about the same as the following:

glad	pretty	kind	cruel	shut
fierce	strange	fast	angry	shape

COMMON ERRORS

We frequently hear such a sentence as, "Give me them books." "Where are them boys?" In both these places, and many others where *them* is used, we should have *those*. Give me *those* books. Where are *those* boys? Use the following in sentences:

those birds	those girls	those boys
those men	those books	those horses
those flowers	those sticks	those houses

REVIEW LESSONS

Think of some of the short "sayings" that you have heard recently; something that your father, mother, one of the boys or one of the girls has said. Write this quotation, putting before it the name of the person who said it.

Remember to use the "frame," the capital letters and the right punctuation.

Write five statements, or "telling sentences," about some object in the room or in the yard. Change these to questions, or else write five questions about the same object. Remember the punctuation.

Write nine sentences, using *yes* or *no*.

Write nine sentences, in each one calling the attention of some person to tell him or ask him something.

COMPOSITION[12]

Did you ever think about the waste-paper basket? Is it not very patient to permit all sorts of old papers to be thrown into it? Suppose it could talk, what do you think it would say about the boy who was waiting at the teacher's desk, and kicked the basket just because it happened to be standing there? Write about it.

Tell about your bag of marbles. How many have you? Where did you get them? Which ones do you like best? Why?

What a hole in this apron! How did it come here? Who is going to mend it? When? Write about it, as you would talk of it to your mother.

The letter-carrier went past a few moments ago. Tell the real story of his day, as nearly as you can. Tell where he gets the letters, where he goes, what he does in rainy weather, and any interesting things that you can about his day's work.

Tell the story of one of your lessons orally, and then tell it in writing.

FROM PAINTING BY FERRIER

LITTLE RED RIDING HOOD

Tell the story of a poem learned or read, and then write the story.

Cut a picture from a newspaper and bring it to school. Tell a story about it, and paste the picture on the paper as an illustration.

You all know the story of Red Riding Hood, do you not? The picture on the opposite page shows the little girl as she meets the wolf in the forest. Does the wolf look fierce? Do you think he looks hungry? Which do you think he would rather eat, Red Riding Hood herself, or the things in her basket? Tell how Red Riding Hood met the wolf in the forest and what he said to her there.

After writing a paper, read it over and see if you can cut out *and*, *but*, *now* or *then* anywhere. There are usually too many of these words. Can you put any two of your sentences into one? Above all, see that you have not put two or three thoughts into one sentence. A sentence should have but one complete thought.

SENTENCE STRUCTURE[13]

Put together some of the following short sentences by using *who*, *which* or *that:*

A large wolf led the pack. He soon became known as Lobo, the king of the wolves.

Once upon a time there were some frogs. They lived in a pond with green grass around it.

My mother had a letter this morning. The letter-carrier brought it to her.

I have a beautiful cat. He is large and white.

PARAGRAPH STRUCTURE[24]

You have been trying to learn to put one thought into a sentence. In doing so, have you noticed that there are often several sentences about the same thing? They seem to belong together very closely, and they do. These sentences should be put into a group by themselves. Such a group is called a paragraph. It is not always easy to tell what sentences belong together; but, by being watchful, you will learn to paragraph your stories very well.

See if you can tell why these sentences are put together in paragraphs:

There was once a man who was traveling. At last he came to a beautiful house that was as large as a palace.

"Perhaps I can stay over night here," said the man, and he went into the yard before the house. In the yard was an old man who was splitting wood.

"Good evening, father!" said the traveler. "May I stay over night here?"

"I am not the father of the family!" answered the old man who was in the court splitting wood. "Go into the house. Go to the kitchen. You will find the father there. He will tell you if you may stay over night."

The traveler went into the house. He went to the kitchen, where he saw an old man. He was very old, older than the man who was in the court splitting wood. This old man was making a fire.

"Good evening, father!" said the traveler. "May I stay over night here in your house?"

"I am not the father of the family!" answered the old man. "Go into the dining-room. You will find my father there. He is sitting at the table eating."

It was some time before the traveler found the "father of

the family," a very, very old man, who told him that he might stay over night in the big house.

These divisions are paragraphs. Can you tell why the sentences are grouped together? The first paragraph has two sentences. Why do they belong together? Why are those in the second paragraph put together? Why are those in the fifth paragraph put together?

Do these give you some idea about a paragraph? Study a story in a reader or a story book, and see if you can find out why certain sentences are put together in one paragraph and others in another paragraph. Then write a little paper of your own, having one thought only in a sentence, and several sentences that belong together in a paragraph.

Some good subjects to write about are two or three of your pets; your plants in the garden; two or three friends with whom you like to play and visit. The next day after you have written the paper, read it over to see if you succeeded in making good sentences and paragraphs.

There follows a paper by a third-grade child. The class had been trying for some days to describe things orally "so that the teacher could see just how they looked." At last they were permitted to try in writing, choosing their subjects from those that had been talked over in class.

A WALK ON THE BEACH

As I was walking along the beach off in the distance I could see the pink and blue clouds of the morning.

I could hear the gentle splashing of the waves or hear the seaweed popping under my feet.

Oh! everything was beautiful. Sometimes I would stop

and pick up some of the little shells, put them to my ear, and hear the roaring that sounded like the sea rushing through them."[15]

Here is another paper by a third-grade child:

IN THE WOODS IN SEPTEMBER

One day I went out into the woods with my lunch to spend the day. I chose a pretty spot by a stream. The leaves were knee-deep, and the squirrels and birds were getting in their winter stores.

The river banks were covered with moss and ferns. Fish were jumping out of the water. The trees were reflected in the water like a mirror, and all was beautiful.

THIRD MONTH

SUMMARY OF SUBJECTS

VERBS

Review those of the past two months
Speak, go, take, teach, bring, keep

CAPITALS AND PUNCTUATION

PRONOUNS

POSSESSIVES

Singular possessives
Plural possessives where necessary

PLURALS

REVIEW LESSONS

COMPOSITION

Oral and written reproduction
Letters
Original stories
Corrections

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS[16]

SPEAK

Find the four forms of *speak*. Do they remind you of the four principal parts of another verb? Can you tell what mistake is most commonly made in using this verb? Is *spoken* a word that you hear or use very often? What word is used in its place? Write the four forms under those of *break*. See how much alike they are.

PRESENT	PAST	THIRD FORM	FOURTH FORM
break	broke	breaking	broken
speak	spoke	speaking	spoken

As *spoken*, like *broken*, is a word that is not known by many persons, but that should be used with *have*, *has*, *had*, *is*, *are*, *were*, *was*, let us have some sentences with it:

Have you *spoken* a piece this term, Lena? Yes, I *have spoken* twice. Harry *has* not *spoken* in school since last term. He shall speak for us next week.

Here are also a few with *broken*:

Are there any pencils *broken?* Yes, we three boys *have broken* ours. The window *is broken*. How *was* it *broken?* How many windows *have been broken* this term? John *has broken* one, and I *have broken* two.

Here are a few sentences with *spoke* and *broke*. What form of the verb is each?

Did you speak to the Chinaman for me? Yes, I *spoke* to him this morning. Some one *spoke* out loud then. Who was it? Harry *spoke* to me. He *spoke* about the spelling lesson.

Who *broke* this jar? The dog *broke* it last night. He knocked it over and *broke* it.

GO

PRESENT	PAST	THIRD FORM	FOURTH FORM
go	went	going	gone

Are you using the fourth form correctly? First, let us use the second form. It is very easy.

Who *went* to the park this week? We *went* yesterday, but it was cold there. Who *went* into the garden last? It was Jennie; she *went* there at noon.

Use *have*, *has*, *had*, *is*, *are*, *was* and *were* in sentences, with the proper form of the verb *go*.

TAKE

PRESENT	PAST	THIRD FORM	FOURTH FORM
take	took	taking	taken

As with many other verbs, the mistakes are usually made with the fourth form; so look at these sentences with *taken:*

Who *has taken* my umbrella? Martha *has taken* it home with her. *Have* you *taken* your music lesson yet this week? Yes, I *have taken* two. All the man's money *was taken* by a burglar. *Has* the sick man *taken* his medicine? Yes, he *has taken* two bottlefuls. *Have* you *taken* your cat home yet, Myron? Papa *has* just *taken* her with him.

Here are a few sentences with *took*, the second form:

Who *took* my books from my desk? Kate *took* them, Miss Jenkins. We *took* the Sixth Street car to church. We *took* the boat to the city. I *took* cold yesterday. I *have taken* cold three times this month.

In order that you may not forget how to use *took* correctly, write five sentences in which it is used.

TEACH, BRING

PRESENT	PAST	THIRD FORM	FOURTH FORM
teach	taught	teaching	taught
bring	brought	bringing	brought

These words are so easy and so much alike that you can study them together. You must be careful, however, to notice the difference in spelling. It is *au* in *taught*, and *ou* in *brought*.

Write ten sentences with *taught*. Write ten with *brought*.

KEEP

This, also, is a very easy word to use. Almost every one uses it correctly, but sometimes children have not learned that there is such a word as *kept*. Be careful to say *kept*, not "kep."

PRESENT	PAST	THIRD FORM	FOURTH FORM
keep	kept	keeping	kept

Give ten sentences with the second form. Give ten with the fourth.

CAPITALS AND PUNCTUATION

Write a letter to your mother, telling her something that happened in school. Write it as you may tell it to her tonight. Be careful about the capitals and punctuation, especially in the heading. The following heading shows how to use them:

1919 West Eaton St.,
Los Angeles, California,
October 25, 1907.

My dear Mother:

Write a letter to one of your friends, telling how

you dropped your lunch basket in the mud this morning and spoiled the lunch.

Write a letter to your grandmother, grandfather, aunt or uncle, telling how you are going to spend Thanksgiving."

PRONOUNS

If we are talking about John and have said "John" several times, what word may be used in place of the name? As, John went to the city, where *John* saw the city hall. We can put *he* in place of *John*, and every one will understand that we are still talking about the same boy. *John* went to the city, where *he* saw the city hall. If we are talking about Julia, we can use *she*. If I am talking about myself, I never use my name, but say *I*. We use *we*, *you*, *they*, instead of names. What other words can we use for John, Julia and other persons?

I am here	You saw me
John is here He is here	You saw him
Julia is here She is here	You saw her
We came	You heard us
You came	We heard you
They came	We heard them

These underlined words in the above list are pronouns. In talking about myself I may use *I* and *me;* about John, *he* and *him;* about Julia, *she* and *her;* about two or more of us, *we* and *us;* about you, it is always

you; about two or more, not including myself, *they* and *them*. But where I use *I*, *me* should not be used. It is the same with other pronouns; each one has its place. You should learn about these right places and, like many other language facts, it is not difficult to do so. The trouble is, you may forget. That is why you have so many drills on a correct form, saying or writing it over and over, until you remember it whenever you are talking. You probably learned something about these words in the first and second grades, but you can understand more about them now. Notice the pronouns that take the places of the names in the following sentences:

John is here	**He is here**
(Yourself)	**I am here**

Put both into one sentence: *He and I* are here."

Some children say, "Him and me is here." Is it not strange? Of course we say *he* is here, no matter how many other persons we talk about at the same time. You would never say, me am here, for that is absurd. You say, *I* am here. Put the sentences together correctly, He and I are here. Sometimes children say, "John and me came." Is it right? Mention each person alone giving the complete sentence: *John* came. *I* came. Then put the two sentences together. *John and I came.* Out of courtesy we always put the other person's name first.

Make combinations of the following sentences, putting the names of two persons, at least, into one sentence:

I am coming	**We are coming**
He is coming	**You are coming**
She is coming	**They are coming**

He and I are coming. She and I are coming. You and he are coming. You and she are coming. You and they are coming. He and she are coming. He, she and I are coming. You, he and she are coming.

Write six more sentences like those above, as:

I am sick	We are sick
He is sick	You are sick
She is sick	They are sick

Make many combinations of these sentences. Write six more, then combine in many ways.

POSSESSIVES

You say, "John's ball," and we know that John has a ball. You say Jennie's doll, mama's hat, Miss Ball's basket, expressing correctly what you mean, without stopping to think how to do it. You know so well how to say it that you speak unconsciously; but did you ever notice how many times you write such an expression incorrectly? That is because you have not yet learned to write it so easily and naturally as you speak it. You were trained to say it correctly when you were very young; you can train yourself to write it correctly, now that you are older. As you have noticed in reading, and as you began to learn in the first and second grades, ownership and possession are shown in writing by putting *'s* after a name, as in the following:

John's ball	the girl's doll	Mary's book
Hilda's dress	the man's trunk	Myron's ink
mama's pony	the bird's song	the horse's tail
Louis' birds	James' pencil	Charles' pen

Notice that in writing *Louis' birds*, *James' pencil*, *Charles'* pen the apostrophe only is added. You will see why if you try to say *Louis's*. How awkward that is. It is because these names end in *s* and a second *s* cannot be pronounced easily after it.

If you could write the possessive form as often as you speak it, you would learn in a week's time always to write it correctly. Write it a large number of times, over and over, using different names and objects.

Write the name of every pupil in the room, with something that he possesses; as, Harry's new coat, Mollie's broken doll.

Write the names of ten persons that you know, with something possessed or owned by them.

Write the names of several of your relatives, with something owned by them; as, father's boots, my aunt's parrot.

Write the names of animals with something that they have.

Keep up this exercise until you write the *'s* just as readily as you speak it.

PLURALS

Long ago, as little children, you learned how to speak of one object and of more than one. If you saw a cat, you said *cat*; if you saw two, you said *cats*. It was the same with *dog*, *dogs*; *boy*, *boys*; *ball*, *balls*. It took longer to learn to say *man*, *men*; *child*, *children*; *goose*, *geese*; but you have learned to use correctly the names of most of the things around you.

First of all, let us have the correct words to use in speaking of these changes, for that is more convenient. When speaking of one thing, we say that the word is in the *singular* number; if speaking of two or more things, we say that the word is in the *plural* number. *Singular*, in this sense, means *alone*, *single*, *one*. *Plural* means *more than one*.

Copy the words below, and where the singular is given, put the plural in the opposite column; where the plural is given, write the singular in the opposite column.

SINGULAR	PLURAL
book	———
———	hats
flower	———
bird	———
———	grasses
———	trees
child	———
———	oxen

Write in both the singular and the plural the names of ten objects around you.

REVIEW LESSONS

Notice some of the things that you say or that you hear said. Can you find among them ten expressions like these: "ain't got no dog," "ain't done nothing" or "hain't got no pony"? Write them correctly.

Write nine sentences using *those* in place of *them* in such expressions as "them boys," "them books."

Write five sentences with *broken*.

Write five sentences with *spoken*.

Write five sentences with *written*.

Write three quotations.

J. SCHMITZBERGER

COMPOSITION[20]

Do not try to write very much at a time; one loses interest by getting tired. Write for fifteen minutes, finishing one part of the story in that time. Another part can be written the next day.

Tell the story of the history lesson in your own words.

Tell the story of the science talk for the week in your own words.

Tell some story that you have heard recently.

What eager looking puppies in the picture on the opposite page! What are they waiting for? Do you think they are really hungry? Do they look as if they usually had plenty to eat? What do you think they will have for breakfast? Who may feed them? If you could have one of these puppies for your own, which one would you choose? Why? Write about these puppies and their breakfast.

Write a letter asking a friend to come to an afternoon party. Tell what the party is for, at what time it begins, and when it ends. Write this in your own language, as you would tell it to your friend in school.

Write a letter telling one of the boys that you are going skating, fishing or hunting. Ask him to go along. Tell him what to bring. Say anything else about the trip that you think he should know.

Write about something that you have seen lately. It may be a deserted bird's nest, torn and ragged. Perhaps the nest is in good shape. Do you think the birds

will use it again next year? How was it made? Could a boy make one like it? Did you ever try to help a bird build her nest by giving her something to work with?

Write about some accident that you have seen. Has some one had a fall from his bicycle? Has a swing broken when a child was in it? Have you stumbled when you were carrying something?

If you write your paper in the morning, take it in the afternoon and find how many mistakes you made. You know that every one makes mistakes, especially if very interested in what he is writing, for then he may forget commas, and even capitals and periods. He does not use the right word in the right place, or, later, he can think of a better one. Sometimes he finds that he might put two sentences together and make the whole sound better; or he should leave out something that does not belong to the thought or the story that he is telling. Every one has to read over what he has written to see if he can make it better. See what you can do with your paper every time you write one. You will be surprised to find how much you can improve it and how you will enjoy making the changes.

The teacher of a third grade, in Stockton, California, told her class the story of Miles Standish, taking it from Longfellow's poem. She was a good story-teller, who gave the interesting parts of the poem in "word pictures" that were a constant delight to the pupils. The children wrote what they could remember of the teacher's stories. The following is a paper written by one of the pupils in this class:"

MILES STANDISH

In a little log cabin Miles Standish walked to and fro in a room where his war things were. With his hands behind him, he was buried in thought. He paused now and then to look at his glittering musket.

Miles Standish was a short man, and broad-shouldered, deep-chested. Miles Standish had a reddish brown beard. Miles Standish wore short trousers to his knees and boots of Cordova leather.

At a pine table by the window John Alden his friend and household companion sat.

John Alden had blue eyes and light hair and he was tall. John Alden was the youngest grown-up man that came along with the Pilgrims.

Now I shall tell you something that Miles Standish said to John Alden as he looked at his weapons. "See how they glitter. It is because I did it. When you do a thing yourself it is well done."

FOURTH MONTH

SUMMARY OF SUBJECTS

VERBS

Arrangement of all the verbs of the preceding months

Know, grow, throw, blow, fly, draw

PLURALS

Many common nouns, listed according to the way in which the plural is formed

QUOTATIONS

SYNONYMS AND OPPOSITES

REVIEW LESSONS

COMPOSITION

Reproduction

Original writing

Corrections

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS

Before taking up the new verbs that we are to study this month, let us write and arrange the four forms of all that we have studied so far this year. Do you know all these forms? More important still, do you use them correctly? It is of little use to know the right form of a verb if you do not use it correctly.

Below are the four forms of all the verbs that you have studied. Those that are alike have been arranged together, because it is easier to remember them that way. Copy the present form of all these verbs and then write the other three forms without looking at the book. After you have done this, write all four forms until you know them perfectly.

PRESENT	PAST	THIRD FORM	FOURTH FORM
break	broke	breaking	broken
speak	spoke	speaking	spoken
write	wrote	writing	written
teach	taught	teaching	taught
bring	brought	bringing	brought
give	gave	giving	given
eat	ate	eating	eaten
see	saw	seeing	seen
bite	bit	biting	bitten
take	took	taking	taken
do	did	doing	done
go	went	going	gone
come	came	coming	come
keep	kept	keeping	kept

The new verbs for this month are: throw, blow, grow, know, fly and draw. They are so much alike that

they can be learned more easily together than if taken one at a time. Before studying the list given below, see if you can give the four forms of each of these verbs:

PRESENT	PAST	THIRD FORM	FOURTH FORM
throw	threw	throwing	thrown
blow	blew	blowing	blown
grow	grew	growing	grown
know	knew	knowing	known
fly	flew	flying	flown
draw	drew	drawing	drawn

Do you know what mistakes children and many older persons make in the use of these verbs? Perhaps you have heard some one say, "The wind blowed," for the wind *blew;* or, "He throwed his hat on the ground," for he *threw* his hat on the ground; or, "The child growed fast," for the child *grew* fast. In which form are these mistakes made? In the second, or the past tense. Did you ever hear any one say, "The wind has blowed all night," instead of the wind has *blown* all night? Other mistakes are made with these verbs, but we will now drill on correct use. As most mistakes are made in the second and fourth forms, you should study them carefully. Give many short sentences like the following:[22]

The wind *blew* a tree down. A bird *flew* over my head. He *grew* fast. I *knew* that he would come. You *blew* my card off the desk. A robin *flew* into the room.

The bird *has flown* high into the air. He *has known* me for a year. You *have grown* two inches since I saw you last. The wind *has* never *blown* so hard.

PLURALS[23]

As you know already, there is more than one way of forming the plural. We say: boy, boys; box, boxes; child, children; goose, geese; sheep, sheep. So there are five ways of forming the plural. They are: by adding *s;* by adding *es;* by putting an ending to the singular form; by using a different word; by using the same word for both forms.

On paper or on the board have five columns, one for each form of the plural, like this:

boy	boys		box	boxes		sheep	sheep
	child	children			goose	geese	

Write the plural of twenty-five words, being sure to have some words in every column. You will soon see that there are many more words to go in some columns than in others.

QUOTATIONS[24]

Here is a sentence that was used when you last studied quotations: Papa said, "Where are your books?" You have learned to write it correctly in this way, but you know that you often change your sentences around. Change the one just used to, "Where are your books?" said papa.

Has the meaning been changed? Not at all. Are the same words used by papa? Exactly the same. Has the quotation still its "frame" of quotation marks? Certainly, for every quotation must be inclosed by quotation marks. Then what is the difference? The sentence

is arranged differently, and the punctuation is changed. In the sentence—Papa said, "Where are your books?"—the interrogation point is at the end of the whole sentence; but that is because it belongs to the quotation, and the quotation is the last part of the sentence. In—"Where are your books?" said papa—the quotation comes first in the sentence, so a period is at the end, after *papa said*. In the first sentence there is a comma after *papa said*, to separate those words from the quotation; but in the second sentence the interrogation point at the end of the quotation is all that is needed to separate the two parts of the sentence. These are merely common-sense changes. Arrange the following sentences in different ways, making the necessary changes in punctuation:

Harold said, "Where are my gloves?"
Mary cried, "You will be too late!"
James said, "I am not going today."

Still other changes can be made.

The teacher said, "Yes, you may get it now."
"Yes, you may get it now," said the teacher.
"Yes," said the teacher, "you may get it now."

The meaning is the same in these three sentences, but the arrangement is different. The first and second sentences are arranged like the quotation just studied. In the third sentence, *said the teacher* is in the middle of the quotation. See what happens. Of course, all that the teacher says must be inclosed with quotation marks, but there must be nothing inside of them except the words of the teacher. This means that *yes* must have its "frame," that *said the teacher* must be left out of

the "frame"; and that *you may get it now* must have its "frame" of quotation marks. All that this means is that two sets of quotation marks are necessary to inclose all of the quotation, and that two commas are used, one after *yes* and one before *you may get it now*. The quotation has been broken into two parts, and each part should be treated like a complete quotation. "Yes," said the teacher, "you may get it now." Notice that a capital letter is used at the beginning of the quotation, but not for the first word of the second part.

Break the following quotations into two parts, using the quotation marks and punctuating as needed:

John said, "I shall go today and you may come tomorrow."

"We are coming home because father is sick," Willie wrote.

"I can get up if you will help me," said the girl.

SYNONYMS AND OPPOSITES

Find words that mean about the same as the italicized words in the following sentences:

He was in great *haste*. The bird was *flitting* through the branches. He was *looking* at his dog. The flowers are *fading*. You can close the door *easily*. He is *interested* in the story.

Take five words from the reader, and see if you can think of five other words that have about the same meaning.

Find words that mean the opposite of those italicized in the following sentences:

That is an *interesting* story. This peach is *soft*. Do you *like* to hear the frogs croak? The railroad train moves *quickly*.

REVIEW LESSONS[25]

Write a statement (a telling sentence) about your father.

Ask a question about your father.

Write an exclamation about your father, saying that he is hurt, sick or has surprised you.

What punctuation mark have you used at the end of the statement? of the question? of the exclamation?

COMPOSITION

Write the story of one of your lessons. Make it as interesting as you can, but try to tell it as you read it or heard it.

A poem is often a story told in rhyme. Think out the story in some poem that you like, and write it as you would prose. Thoughts are turned around sometimes in poetry, but you can tell them in your paper as you would if they were in a story. Copy one or two stanzas of a poem that you enjoy, looking out for the lines and capital letters.

It is a fine thing to be able to tell what we have read or heard told; but it is still better to be able to give our own thoughts in good language, for then both the thoughts and the wording of them are our own. To tell anything, we must first have something to tell. Did you ever notice how many interesting things can be said of many

subjects? Think of some of the subjects that follow. Write your thoughts as naturally as you would speak them. The next day read the paper over to see if you can improve it anywhere, or to find out if you have made any mistakes in spelling, capitals or punctuation.

Have you a pet animal at home—a dog, bird, horse or goat? What can he do? Why do you like him? Has he a good temper? Does he love you? Who cares for him? If you tell us these things about your pet, it will surely be interesting reading.

Look at the picture on the next page. Did you ever blow soap bubbles? How do you do it? How do you prepare the water? What kind of a pipe should you have? Why do most children, and some grown persons, like to blow soap bubbles? Do you like to? Tell about blowing soap bubbles, or else tell about this interesting picture on the next page.

When does Christmas come? Do you like to receive presents? Do you like to give them? What else do you enjoy about Christmas time?

Here is a letter written by a third-grade boy:

524 W. Newmarket St.,
San Francisco, Cal.,
Dec. 26, 1906.

Dear Lawrence:

I have received a watch that you sent me. I wanted a watch. I will wear it all the time and take good care of it. I wish you a Merry Christmas and a Happy New Year.

Your loving friend,
Fritz Handel.

ELIZABETH GARDNER

SOAP BUBBLES

In a third-grade class the teacher said, "Close your eyes and listen to me. On Christmas eve, when the house was still——" There she stopped, told the children to think out the rest of the picture, and to make a story of it on paper. Here are some of the stories, almost as they were handed in by the children; they were written in eight minutes, but every child had in mind a picture to describe:

On Christmas eve when the house was still Santa Claus came over the house. He stopped and looked at his book that had the names of all good children.

The child that lived here was good all the year, but when Santa Claus got down the chimney he began to feel hot. When he got down a little farther he got warmer still; and when he got down just a little farther his coat began to burn. So he got quickly to the top of the house and found that he had taken the wrong chimney. He took the chimney that went to the furnace instead of the one that went to the grate.

Got is used too frequently. What words can you use in its place?

On Christmas eve when the house was still there was a low whisper in the sitting-room. I looked, and there was Santa Claus and near him was a little mouse. This is what they said:

"What are you going to bring the children?" asked the mouse.

"I am going to bring the boy a drum and the girl a doll," said Santa Claus.

Just then I showed my face in the sitting-room door, and Santa Claus disappeared up the chimney. I looked up the chimney after him, but a big chunk of soot came tumbling down and I wished that I had never tried that experiment.

Here is a letter to Santa Claus, written by a third-grade boy:

Linda Vista, Cal.,
Dec. 14, 1906.

Dear Santa Claus:

It is about time for you to come, so I thought I would write you a letter. I have two sisters but I have no brothers.

I hope you will come to our house, but if you come down the chimney you will fall into the stove, so come in the window.

Will you please bring me a horn, also a drum. Then I want a cabinet for my birds' eggs and a magic lantern. I am eight years old and my big sister is five years old. My little sister is three years old.

My sister wants a little stove, a doll, some doll clothes and a set of dishes.

My little sister wants a doll, a story book and a new dress. My father wants some clothes and my mother wants a new dress.

I must close my letter now because I have nothing else to write.

Donald McAllister,
1409 East Hope St.,
Linda Vista, Cal.

FIFTH MONTH

SUMMARY OF SUBJECTS

VERBS
- Buy, eat, dig
- Present participles

PUNCTUATION
- Names of business firms
- Use of hyphen

POSSESSIVES

CAPITAL LETTERS
- With proper nouns

ADJECTIVES

ADVERBS

REVIEW LESSONS

COMPOSITION
- Reproduction
- Picture stories
- Word pictures
- Sentence structure

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS[28]

BUY

PRESENT	PAST	THIRD FORM	FOURTH FORM
buy	bought	buying	bought

Are these the forms that you are using? Do you know of any mistake that is made in using this verb? Children often say, "I buyed it," because they have not yet learned that there is the word *bought*. Older persons often make the same mistake. Of what other verbs does it remind you? Here is a list of those you know that are alike in the past tense:

PRESENT	PAST	THIRD FORM	FOURTH FORM
bring	brought	bringing	brought
buy	bought	buying	bought
teach	taught	teaching	taught

EAT

What is the second form of this verb? Are you using it? What are you saying when you use *have*, *has* or *had?* You have not gone back to "have et," have you? Finish the following sentences by using *ate* or *eaten:*

My apple is ——. I have —— my piece of pie. Have you —— your cake? Yes, I —— it at noon.

Write five sentences with the word *ate;* five with *have* or *has eaten.*

What is the fourth form of *bite?* With what seven words can we use it? Write seven sentences to show that you can use them all correctly.

What is the second form of *give?* Write five sentences using that form. What words can we put in to show that we mean something that happened in the past?

What is the fourth form of *give?* Write four sentences using it.

DIG

PRESENT	PAST	THIRD FORM	FOURTH FORM
dig	**dug**	**digging**	**dug**

Do you see what mistake is often made in the use of this verb? Not every child knows that there is such a word as *dug*. There is, and it is used in the past tense, and with *have* and *has* in the fourth form. Give several sentences using it.

PRESENT PARTICIPLES[27]

The third form of a verb always ends in *ing*, as you know. It is called the *present participle*. So far, little has been said about this form, but it is one of the pleasant parts of a verb to use, for it often adds a great deal to the way of arranging a sentence.

If you still have your list of all the verbs studied this year, look at it. Take the third forms of the verbs and make sentences in which you can use them. See how many ways you can use one word, as:

The bird was *flying*. I saw the *flying* bird. I saw the bird *flying* in the air. *Flying* was hard in the strong wind.

Try this with *growing*, *knowing*, *writing*, *eating*. It is worth much to be able to use one word in many different ways.

PUNCTUATION

Have you ever noticed how the names of business firms are written? You know that two or three men are often together in business, but have you ever looked to see how they write the name of their firm? Are any periods used? Are any commas used? Is *and* written out or is the sign & used? Where are the capital letters? Are the names of firms written in the same way in newspapers as over the doors of business houses? Look and see, and then write out the names of a half dozen firms. If possible, think of a firm of three men. You can find many firms with two names, and perhaps one or two firms with four names. Write these in this way: Wing & Little. Jones, Hanner & Menton.

HYPHEN

When we are writing, we often find that there is room to begin a word on a line but not to finish it there. In such a case, it is all right to divide the word, but this must be between syllables. Look in your reader, or any other book, to find words that are begun on one line and finished on another. Notice the little mark at the end of the line. It says that a word has been broken in two. This short line is called a *hyphen*. It is put after the part of the word at the end of a line, never before the part at the beginning of a line.

Divide the following words into syllables, putting in the hyphen:

win-ter	com-ing	go-ing	ear-ly	morn-ing
story	lesson	paper	lately	earning
little	robin	sometimes	away	before
waiting	fingers	mother	father	composition

Take twenty words from your reading, or any that you can think of, and divide them into their syllables. One word may have many syllables. A word should never be divided except between its syllables.

POSSESSIVES

I see John. I see John's hat.

Look around the room and notice some pupil. Write a sentence using that pupil's name with something owned by him. As, *I see John's hat.*

Write five sentences about pupils and something that they possess.

Write five sentences about persons you know, who are not pupils, using the possessive.

Write three about some of your pets, using the possessive.

CAPITAL LETTERS[28]

You already know some uses of capital letters. There are others that you are now going to learn about. Read over the following sentences, noticing the capital letters:

What is John doing with his pony? He is going to ride him to San Francisco. When will he go? He will go Tuesday or Wednesday. It is too warm in September to ride so far. I would go if I had a pony.

John is the name of a certain boy. San Francisco is the name of a certain city. Tuesday and Wednesday are the names of certain days of the week. September is the name of a certain month. All these words begin with capital letters, because they point out a special boy, city, day or month. Pony does not begin with a capital letter, because we use that word of any pony. But suppose we ask, What is John doing with Dick, his pony? Dick is now the name of this special pony, and it, too, begins with a capital letter. *I* is always a capital when it stands for me, myself. Even first-grade children learn that the first word of every sentence and of every line of poetry begins with a capital letter.

Copy a stanza of a poem, noting capitals.

There is another use of capital letters, but it is so much like some of those already learned that you will have no difficulty with it. When you think of Thanksgiving Day does it seem like all the other days of the year? Of course not. Does Christmas? Or Fourth of July? Certainly not. Each day stands out by itself, one of the great days of the year. Can you mention any other important holidays of the year? Labor Day, Decoration Day. All these mean a certain day of the year, and cannot mean any other, so they are always begun with capital letters.

Can you think of any other words that point out special things, and must have capital letters? The names of streets—Main Street, Broadway, Center Street, Ninth Avenue. The names of steamers—Captain Weber, Transport, Lusitania.

Write ten sentences, each one having the name of

some special person or day or object, and begin each name with a capital letter.

Read a paragraph in one of the readers, and tell why certain words have capital letters.

ADJECTIVES[29]

We often wish to describe objects and persons. There are words for this purpose, and you probably know many of them. Use some descriptive words (adjectives) with the following names of objects (nouns):

doll	friend	watch	fountain-pen
tree	fur	sewing-box	present
spoon	wagon	piano	photograph
girl	boy	dog	river

A pretty little doll. A nice new sewing-box. A beautiful river.

Every one uses *pretty*, *nice*, *beautiful*, so here they are in these three sentences. See if you can use other words in their places. *Pretty*, *nice* and *beautiful* are good words to use, but we hear them so many times a day that it is a pleasure to learn others. Here are some—a tall, graceful girl; a deep, mirror-like river.

An excellent way to learn new adjectives, as these descriptive words are called, is to notice them in reading, make a list of them and give sentences in which they are used. Use the following adjectives:

interesting	queer	pitch-black
lonely	savage	purple
soft	silk	cool
pleasant	curious	polite

Can you think of ten other adjectives? Use them

in sentences, the only place where we get their full meaning.

ADVERBS[30]

Here are some of the words that you have just been using to describe persons, objects or things:

soft	**queer**	**curious**	**polite**	**beautiful**
pleasant	**savage**	**cool**	**nice**	**pretty**

Let us see if we can use these words to describe actions; that is, to tell how we do anything.

It is not correct to say, she writes beautiful. We should say, she writes *beautifully*.

The dog barked savage-*ly*. The woman spoke pleasant-*ly*. She plays the piano soft-*ly*. The man spoke polite-*ly*. The bird is singing beautiful-*ly*. How nice-*ly* you write. Her doll is dressed pretti-*ly*. He treated the man cool-*ly*. That horse acts queer-*ly*. He looked at us curious-*ly*.

In every sentence this word that we want to use takes *ly*. That is because we use it to describe an action. It describes a verb, and is called an adverb. Nearly all adverbs end in *ly*.

Use the following words in sentences to tell how something is done:

sweetly	**loudly**	**neatly**	**frequently**
slowly	**easily**	**plainly**	**severely**
quietly	**fast**	**often**	**kindly**

The following words are like those above, except that *ly* is dropped. This changes them to adjectives:

sweet	loud	neat	frequent
slow	easy	plain	severe
quiet	fast	———	kind

Use these adjectives to describe objects.

You see that an adverb can often be changed to an adjective by dropping the syllable *ly*.

REVIEW LESSONS

Do not say "kin" for *can;* "gettum" for *get them;* "pome" for po-em. Notice how you talk, and bring into class five of these childish, careless pronunciations. You need not feel sensitive about doing this, for nearly every one has some of these careless habits of pronunciation. Try to find out what yours are, and get rid of them as rapidly as possible.

COMPOSITION

REPRODUCTION

Tell the story of the science lesson. Tell the story of the history talk. Tell the story of a poem.

PICTURE STORIES[31]

Choose a picture in a paper, story-book or magazine, and tell the story that you see in it. Never mind what some one else has told about it. See in it the story that you would like to tell, and then write it easily and naturally.

MORNING GREETING

G. H. SWINSTEAD

In the picture on the opposite page a girl is going out early in the morning. What has she in her hand? Where do you think she may be going? Why does the calf come up to her? Does it seem afraid? Does it seem to like her? What do the geese want? Do they look as if they are talking to her? What can they say? What do you think they try to tell the little girl?

WORD PICTURES

Tormenting. As I write this word I see a picture. Do you? What do you see, or think about? Write it.

Dog, cat, ran. Do these three words suggest a story? Write it as you see it.

Popcorn. This word immediately tells me two or three stories. Can you write one about it?

SENTENCE STRUCTURE[32]

Children often write very short sentences, or else they put their thoughts together with *and*, *but*, *then*. Older persons, who have learned more about speaking and writing, make longer sentences, but they are well fastened together. Some of your thoughts are now long and interesting, and you must be learning to express them in well-made sentences.

You have learned that every sentence should have one thought only, but notice these two sentences: *My brother came home last night. I was at my aunt's when he came.* Here are two thoughts, each in a sentence by itself. Suppose we express these two thoughts this way: My brother came home last night while I was at my aunt's.

Are both thoughts in this last sentence? Yes, but they are no longer two thoughts. They have become one. How? Because the second thought has been woven into the first in such a way that it has become part of it. This was done by using the word *while*, thus fitting the sentences together. Put together the sentences given below in pairs by using one of these words: *while*, *when*, *because*, *for*.

The dog ran away from home yesterday. He did not like to be tied up every night.

I wrote my spelling five times. I wrote it in school.

My language was not written well. I had to write it over.

The boy went to college. He learned a great deal in college.

Sometimes we can put sentences together by using *who*, *which* or *that*. Do this with the following sentences:

The flowers were in the vase. They were very pretty.

The man is blind. He has a dog.

The beggar has a dog. The dog is big and cross.

Clark has a new knife. His father bought it last night.

Mary's aunt lives in San Francisco. Her aunt is a very rich woman.

My ball is lost. It is big and red.

My bird is gone. My father gave me the bird.

Here are some letters and papers written by third-grade children:

214 E. Lindsay St.,
Stockton, Cal.,
Jan. 14, 1906.

Dear Bernice:

I am going to a lady's house this afternoon, will you come

with me? There was a cloudburst up in the mountains, that is why the river is so full. I am going home to San Francisco next month. I will close now.

Your friend,
Edna Menton.

604 E. Market St.,
Los Angeles, Cal.,
Dec. 12, 1906.

Dear Adeline:

I am writing you this letter to let you know that I am sick. I have quite a bad cold, that is why I have to stay out of school.

What did I get in arithmetic yesterday?

What are you going to do in your vacation? I guess I will spend mine taking care of my little sister.

Your schoolmate,
Alvina.

MY RIDE

On Sunday I went out for a ride with my father in his automobile. We went to a picnic. We went five miles into the country and we came to an oak tree where we stopped for dinner. After dinner we went fishing and then we played hide-and-seek in the bushes. After that we told riddles. About four o'clock we got ready and came home.

In this last paper can you change the third sentence so as not to use "and"? Put in some word that will fasten the sentence together better.

MY CAT

I have a cat and he is five years old. I call him Joe. He lives out in the country. I haven't seen him for three weeks. I am going out Friday night to see him. I have a baby

buggy and he lies in it every day. I made it when I was up in the country last.

Can you change the first sentence and get rid of "and"? Can you change the next to the last sentence also so as to leave out "and"?

SIXTH MONTH

SUMMARY OF SUBJECTS

VERBS

Stick, catch, shine, hide

CAPITAL LETTERS

PLURALS

PUNCTUATION

O and *Oh*

PRONOUNS

REVIEW LESSONS

COMPOSITION

Reproduction

Original writing

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS

Find the first form of *stick*. What is the second form, the one used with *yesterday*, *last night*? How does the third form always end? What do we say when we use *have*, *has* or *had*? See if the four forms that you have found are like the following:

PRESENT	PAST	THIRD FORM	FOURTH FORM
stick	stuck	sticking	stuck

Find the four forms of these verbs: *catch*, *shine*, *hide*. Write them in columns, and then see if you have found them as given below:

PRESENT	PAST	THIRD FORM	FOURTH FORM
catch	caught	catching	caught
shine	shone	shining	shone
hide	hid	hiding	hidden

Caught is very much like what other verbs? They are *teach*, *bring*, *buy*, are they not? Put *caught* into the list with these words.

Think of five sentences with *stuck*; five more with *have stuck* or *is stuck*.

Sometimes a child says, "I kin ketch it." What do you suppose he means to say? It is, *I can catch it*, is it not? Perhaps you heard that same boy say, "I ketched the ball." What do you think he meant then? *I caught the ball*. Will you work hard with this verb? It is one that is very often used incorrectly. Sometimes, out on the playground among the pupils, it seems as if we never hear

anything but "ketch" and "ketched"; and it should be *catch* and *caught* every time.

Think of sentences in which these words are used, and write ten.

If you say "ketch" and "ketched," think of the correct use and pronunciation every day until you always say *catch* and *caught*.

Here is an easy way to give a great many sentences:

I caught the ball	**We caught the ball**
He caught the ball	**You caught the ball**
She caught the ball	**They caught the ball**

Give six more such such sentences, using *caught*, as follows:

I caught cold last night **You caught cold last night**

Finish the six.

In the same way give six with *have caught*. Give six for the other three verbs—*teach*, *buy*, *bring*.[33]

PUNCTUATION

Do you ever have any trouble in telling when to use *O* and *Oh?* Probably you do, for many persons who are older than you make mistakes in writing them.

Oh is used when we are hurt, surprised, amazed, angry or very happy. We cry out, Oh! and then stop, many times without another word; or, after saying it, we explain what has happened.

Oh! You hurt my finger!
Oh, close the door! It is cold!
Oh! What made you say that?
Oh, yes, I know that I shall go!

We are not so much surprised when we say *O*. Nor do we stop so decidedly after it. Usually, we say something else with it, as:

O dear, I wish that I could go.
O Harry, how could you do that?
O how sorry I am for you!

Do you notice that after *Oh* we use an exclamation point? That is because the surprise is so great. If the *Oh* stands off by itself, that is if we stop short there, we put the ! right after the word *Oh!* But if we stop for a second only, and then say what is the matter, we put a comma after *Oh*, and the exclamation point at the end of the sentence, as in the sentence, Oh, close the door! on page 71. Perhaps a question mark is used at the end, as in the third sentence: Oh! What made you say that? Notice in your readers every time *O* or *Oh* is used and try to find out why. Copy such a sentence, putting in the punctuation.

REVIEW LESSONS

Are you still trying to use *I*, *he*, *she*, *me* and *they* correctly, or have you forgotten these pronouns that tell us about some one who is doing something? Use *I* in a short sentence; as, I am going to play in the barn. Use *he* in place of I; as, he is going to play in the barn. Put the two sentences together; as, he and I are going to play in the barn. Before writing the sentences asked for on the next page, think what you will say. Do not use *I* for *me*, nor *me* for *I*; do not use *he* for *him* nor *him* for *he*. That is, be sure you have the pronouns in the right places.

Write five sentences about some of the boys and girls in the room, using the pupils' names. Put yourself in the same sentences. Do not say "me and Mollie" but remember *I* should come after the name; as, *Mollie and I.*

Write five sentences, using *he and I.*

Write five, using the names of a boy and a girl; then put *he and she* in place of the names.

Write five, using *they.*

Write five, using *you and he.*

Write five, using *you and I.*

Write five, using *he and Martin*, or some other name in place of Martin.

Write five, using *she and Jennie*, or some other name in place of Jennie.

Write sentences, using the following words:

don't	**saw**	**doesn't**	**John and me**
went	**was seen**	**you and me**	**has broken**
has gone	**you and I**	**John and I**	**spoken**

Write a short letter to your brother or sister, telling of some game you have been playing recently.

Write a sentence mentioning three children you saw this morning, using commas wherever necessary.

Write the names of six business firms.

Write the names of five streets near the school building, sometimes writing *Street* in full, sometimes using the letters that stand for it.

Every day make a list of the names in your lessons,

IN DISGRACE

BARBER

and form the plurals. Put these nouns into columns, writing together those that are alike.

COMPOSITION

REPRODUCTION

Tell the story of one of your lessons, and then write the story.

Tell, and then write, the story of a poem.

ORIGINAL WRITING

Think of some person that you like very much. Who is it? Why do you like him? What has he done for you? What can you do for him? Does he know that you like him? Tell on paper about this person, writing about him as you would talk.

Where have you been lately? Have you been to some city, or made a visit somewhere? Have you been down town shopping? You must have been somewhere and enjoyed yourself. Tell what you saw and did on such a trip. Write it.

Does a story come to you when you think of *whistling?* Write it as you think it.

Write one about *singing.* About *playing.*

Did you ever watch a bird getting its breakfast? How did it do it? Was it happy? Was it watchful? Did it seem afraid of anything? Write about it.

In the picture, "In Disgrace," on the opposite page, tell what you think is the matter with the little girl? What does "In Disgrace" mean? Why is the little girl not playing? Why is she sitting on the stool? Who

probably told her to sit there? Is any one sorry for her? Tell the story of this picture.

Here are two reproductions by third-grade boys of stories told by the teacher:[34]

WAHB

Wahb was an orphan bear. When he was a cub his mother was shot. He then wandered around and slept in hollow logs.

He thought every one was his enemy for he was chased many a time up a tree and sometimes narrowly escaped with his life.

When he was eight years of age he stood nearly nine feet high. He was called a grizzly giant. He killed three men in his time, an Indian and two Americans. Every one that saw him was afraid of him and thought they had better let him alone.

LOBO

The cattle in the corral had been disappearing for some time and the cow-boys had searched the country daily for them, until one day a cow-boy reported that he had seen a large wolf with six followers.

The large wolf who led the pack soon became known as Lobo, the king of the wolves.

Finally, a thousand dollars were offered to the person who could trap the large wolf.

At last Mr. Ernest Seton-Thompson arrived and tried to poison Lobo, but it was all in vain. When Mr. Thompson found that his poison was doing the wolves no harm, he sent for some steel traps, in which he caught Blanca, the mate of Lobo, and Lobo feeling very sad, fell into another trap and was caught too.

Can you find and correct any of the mistakes in the two papers given above?

Here is an attempt at a description by a third-grade boy:

A SQUIRREL TOWN[35]

A few miles from a town named Franklyn was a squirrel town. The air was cool and the squirrels were giving calls to each other.

Sometimes you could see four or five squirrel heads poking out of large holes. Near this squirrel town was a large wood. At the edge of this wood was a low birch tree.

All the boys were acquainted with this tree. When the boys in Franklyn had a vacation they would always go to this tree to watch the squirrels.

SEVENTH MONTH

SUMMARY OF SUBJECTS

VERBS

Strike, beat

PRONOUNS

QUOTATIONS

Simple and broken

PUNCTUATION

SYNONYMS AND OPPOSITES

REVIEW LESSONS

COMPOSITION

Reproduction

Original writing

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS

PRESENT	PAST	THIRD FORM	FOURTH FORM
strike	struck	striking	struck
beat	beat	beating	beaten

Strike and *beat* are easily learned. What is the most common mistake in using these two words? Is there one word in their principal parts that you do not know very well? Is it not *beaten?* Make a sentence with *have*, *has* or *was*, and *beaten*. Would you say naturally, he has beat the carpet? It should be, he *has beaten* the carpet.

PRONOUNS[36]

Fill in the blanks in the following sentences with *he* or *I:*

Harry and —— made a sail for our boat.
—— and James took a ride in the boat.
Who are going in the boat today? Father and ——.
Mama and —— take care of our baby.

Here are two sentences that you can put into one:

He gave you an apple. He gave me an apple.

Here they are put together; fill out the blanks:

He gave —— and —— an apple.

Put the following sentences together in the same way:

He gave him a ball. He gave me a ball. He gave —— and —— a ball.

The man gave *her* a pear. He gave *him* a pear. He gave *me* a pear. He gave ——, —— and —— a pear.

Let us put together in columns these pronouns:

I	me
he	him
she	her
we	us
you	you
they	them

The pronouns in the first column are used when some one is acting; as, *they* are playing ball. Those in the second column are used to finish a thought; as, the man saw *them*. We have to be careful not to say *me* where we mean *I*, nor *him* or *her* where we mean *he* or *she*. Nor must we say *us* where we mean *we*, nor *them* where we mean *they*. Like everything else in language, this is not hard to learn; but it is hard to remember to use it. The reason why you are asked to say the correct form over and over again, in many different ways, is so that you will remember to use it almost without thinking. When you can do that, the wrong form will disappear from your conversation and writing.

Suppose you and Harry bring in some wood, and I ask, "Who brought in the wood?" Do you say, "Us boys"? A great many do, but this is not correct. Leave out *boys*, and give the whole answer: "*We* brought in the wood." You never say, "*Us* brought in the wood." Now put *boys* into the answer. "Who brought in the wood?" "*We boys*," or "*We boys* brought in the wood." Do you see that "us boys" is wrong? It is very easy to see it. Try to give the right pronouns in the following sentences:

Who swept the floor? —— girls.
Who brought me these beautiful flowers? —— boys.
—— girls are going to the picnic.
—— boys have a kite to fly.

REVIEW LESSONS

Listen to some of the things said on the playground at recess. Write some of them down, putting into each sentence the name of the boy or girl who spoke. If you put *Harry said* at the beginning of the sentence before the quotation, how many "frames" or sets of quotation marks do you need? How many if you put *Harry said* at the end of the quotation? How many if you put *Harry said* in the middle of the quotation? How do you separate *Harry said* from the quotation? Do you ever need more than one punctuation mark to do this?

Write the following quotation in all three ways:

Will said, "Lend me your air gun and I will show you how to shoot."

Make up five similar sentences, writing them in all three ways.

Mention three things that are in the room. Put them into a sentence, using commas in the right places.

What four things are on the table? Write a sentence naming them all; punctuate it correctly.

Adjectives may be used before nouns that are in a series. Keep the noun and its adjective together, and put the commas after the nouns, as in the following sentence:

A red rose, a blue violet, a yellow poppy and a white carnation were on my desk.

Make three sentences like the above, using adjectives with the nouns.

Write the names of five boys or girls. Write them with one initial; with two initials; with initial letters for all the names. What punctuation mark do you put after every initial letter?

Write five sentences using *Oh!* Have two of them questions.

Give a word that means about the same as the italicized word in every sentence that follows:

The mother-quail is *shy*.
The man was very *wealthy*, but he was very *cruel*.
The rich man gave *presents* at Christmas time.
The poor man was *sad* because his child was very *ill*.

What are the opposites of the italicized words in these sentences?

The quail is *shy*.
The king was very *wealthy*, but he was very *cruel*.
He walked home *slowly*.

Use the following words in sentences:

breaking	**beating**	**blowing**	**bringing**
shining	**lying**	**growing**	**fighting**
catching	**thinking**	**flying**	**drawing**

Can you use any of them in more ways than one, as:

The sun is *shining*. The *shining* piece of metal caught

MME. RONNER

A FASCINATING TALE

my eye. *Shining shoes* is not an easy way to make one's living.

Write out in full the words that these contractions stand for:

don't	can't	aren't	isn't
doesn't	wouldn't	haven't	shouldn't

What does the apostrophe (') stand for in these words?

COMPOSITION

REPRODUCTION

Has a story been told to the class this month? If so, tell it in your own language. Give the story of some of the science talks, telling the most interesting points. Have you read a poem lately or heard one read? Write about it.

ORIGINAL WRITING

Tell what happened this morning before you started to school.

In the picture "A Fascinating Tale" on the preceding page, what are kittens watching? Do you see a tail in this picture? Whose tail do you think it is? It certainly does not belong to any one of the kittens. What do the kittens think it is? Suppose it belongs to a rat, and all three kittens should try to catch the rat. What do you think would happen? Would anything be upset? Think of a story suggested by this picture and write it.

Here is a reproduction of a story from Ernest Seton-

Thompson. The children who heard it were so interested in it and its reproduction that plenty of time was given them to tell the whole story of Johnnie. This took several days, for the children corrected their own papers and recopied, if necessary. The majority of the papers from the class were not rewritten, however, after being corrected by the writers.

LITTLE JOHNNIE AND OLD GRUMPY

Johnnie was a sick little black bear always howling. One of his feet was lame, so he always went around on three.

Grumpy was his mother, and she was always ready to fight a big grizzly for Johnnie's sake.

One day a big grizzly was eating at the garbage pile at Yellowstone Park, where Johnnie and Grumpy lived, just as they were coming. So old Grumpy told Johnnie to climb a tree, and he did. But he wanted to see the fight, so he climbed to the top and squalled while Grumpy drove off the grizzly.

When Johnnie came down from the tree and saw his mother with a can of plum jam he wanted it. So he went to his mother and said, "I want that," and, of course, she gave it to him.

Then he sat down and smeared one paw with the jam, and while he was licking the jam off of it he was smearing the other.

After he had gotten all the jam out of the can he saw some syrup at the bottom. That was too good to lose, so he stuck his nose in the can, but he could not get it out again. Then he jumped up and down squealing worse than a young pig.

This made Grumpy frightened, and she got behind a tree, popping her head out on one side and then on the other. There Johnnie stood, scratching at one side of the can with his paw. After a long struggle he got it off, and then he smashed it flat with his paw.

One day when Johnnie and his mother were walking near the hotel he smelt some jam, for the cook was making tarts, and Johnnie wanted some, so he told his mother to go with him.

When they got in sight of the hotel Johnnie saw the cat and her five little kittens, and he went up the nearest tree like a monkey, while his mother went on to fight the cat.

They fought and tugged until Grumpy went running into the wood where Johnnie was and went up in the tree with him.

Then the cat called her kittens and she walked around the tree while the kittens all sat in a row. Then the cat left and Johnnie and Grumpy went off to the wood.

A third-grade class heard Mr. Ernest Seton-Thompson's lecture to the pupils of the city. The following letter was written as a class exercise by a bright girl to her teacher who is supposed to be out of town:

Stockton, California,
May 21, 1901.

My dear Miss Lottman:

Last Friday I went to Mr. Ernest Seton-Thompson's lecture. You not being here I will tell you something about the man and his speaking.

In the first place he is a large strong-looking man with large sparkling eyes, and a face full of character.

You may think any man could study wild animals. But besides his study of animals he can sketch well, talk well, and paint well. That's what makes me think he is so great.

One of the stories he mentioned was little Johnnie and Grumpy. And another was Lobo and Blanca.

When he comes to your city surely go to hear him and the rest of his stories.

Your loving friend,

Lois.

EIGHTH MONTH

SUMMARY OF SUBJECTS

VERBS

Review and list of all the verbs of the year

ADJECTIVES

ADVERBS

POSSESSIVES

OPPOSITES

SYNONYMS

QUOTATIONS

PLURALS

COMPOSITION

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS[17]

It is a pleasure to make a list of all the verbs that have been studied during the year, so as to find out how much we have learned about them and how correctly we are using them. Lay a piece of paper over the second, third and fourth forms of the verbs in the following list. Copy the first forms, keeping together the verbs of a group, and then see if you can fill out the other three forms without looking at them in the book. After you have made your list, compare it with the one in the book.

PRESENT	PAST	THIRD FORM	FOURTH FORM
write	wrote	writing	written
break	broke	breaking	broken
speak	spoke	speaking	spoken
take	took	taking	taken
forget	forgot	forgetting	forgotten
bite	bit	biting	bitten
hide	hid	hiding	hidden
give	gave	giving	given
eat	ate	eating	eaten
beat	beat	beating	beaten
catch	caught	catching	caught
teach	taught	teaching	taught
bring	brought	bringing	brought
buy	bought	buying	bought
fight	fought	fighting	fought
think	thought	thinking	thought
blow	blew	blowing	blown
know	knew	knowing	known
throw	threw	throwing	thrown
grow	grew	growing	grown
draw	drew	drawing	drawn
fly	flew	flying	flown

PRESENT	PAST	THIRD FORM	FOURTH FORM
strike	struck	striking	struck
stick	stuck	sticking	stuck
see	saw	seeing	seen
do	did	doing	done
go	went	going	gone
shine	shone	shining	shone
lie	lay	lying	lain
sit	sat	sitting	sat
come	came	coming	come

There are two new verbs here, *forget* and *shine.* Learn these as you have been learning the others.

The verbs in the last two groups are not so much alike as those in the other groups, so you will have to be more careful about remembering them. Pick out for yourself those forms in the above list that trouble you most. Think sentences in which you use them, and write some to make sure that you can use these verbs correctly.

ADJECTIVES AND ADVERBS[38]

Write a sentence about something that is *playful;* write one about something that is *gentle.* Use in sentences the words in the following list:

playful	strong	tough
gentle	dirty	neat
bright	graceful	cruel

My kitten scratched me *playfully.* The old cat cuffed the kitten *gently.*

By using the following words tell how something was done:

playfully	strongly	cruelly
gently	gracefully	smoothly
brightly	neatly	carelessly

OPPOSITES AND SYNONYMS

Put in a second column the opposites of the words below. Write sentences in which you use the word itself, then change it to its opposite:

ADJECTIVES	ADVERBS
dirty	gladly
sad	politely
high	cruelly
old	honestly
strong	carefully
difficult	swiftly
bright	quietly
honest	crossly
few	softly

We may *divide* a word at the end of a line.
We may *break* a word *in two* at the end of a line.

The words *break in two* in the second line take the place of *divide* in the first line. In the sentences that follow, use one word or more than one in place of the italicized words:

Write a *true* story.
Write an *imaginary* story.
Write your *complete* name at the top of the paper.
What is your father's *business?*

REVIEW LESSONS

Change the following indirect quotations to direct ones; punctuate and use the quotation marks:

John told me to come home because he had a new wagon.
I asked you where you were going.

Ella is asking if you have heard the news.
The teacher said that we must be early this noon.
Father told us to go and put away the tools.
The man cried out that he was hurt.

The sentences below are in the singular; that is, they are about one person or thing. Write them in the plural; that is, about two or more persons or things.

The boy threw his hat over the fence.
The —— threw —— —— over the fence.

The leaf fell to the ground noiselessly.
The —— fell to the ground noiselessly.

He has lost his knife.
—— —— lost —— —— (Four words must be changed in this sentence.)

She gave me a rose.
—— gave me a rose.

The plant is growing finely.
The pupil is playing marbles.

Use in sentences the possessive forms of the following words:

rabbit	bird	uncle	Harry
squirrel	tree	cousin	Charles
dog	man	father	Jennie
cat	woman	mother	Francis
horse	boy	brother	Newton
cow	girl	sister	Mollie
goat	aunt	baby	Nellie
donkey	neighbor	grandma	Belle
dove	visitor	grandpa	Edith

FROM PAINTING BY MEYER VON BREMEN 1813-1886

THE PET BIRD

COMPOSITION

REPRODUCTION

Tell the story of the reading lesson.

Tell the story of a poem you have read this month.

ORIGINAL WRITING

Tell about some tree that you like. Tell about one that you know—about its branches, leaves, roots, knots, fruit—as you would talk about it if resting under it.

What story is there in the picture, "The Pet Bird," on the opposite page? The children are happy and interested in watching their bird. Why do you think the oldest boy holds the bird? Why does not the youngest child take it? Do you think that the bird might be easily frightened or hurt? Do you think that the bird is permitted to fly around the room? Would it finally go back to its cage? Why? What is there for it in the cage? Write about this picture, or write the story that it tells you about these children and their bird.

What ideas come to you when you see the word *bonfire?* Write them.

What do you think about when you see the word *strong?*

Does the word *hungry* suggest something for you to write?

Tell about a vegetable wagon with its driver, horse and load.

The following paper, just as a third-grade child

wrote it, is suggestive of the work that should be done constantly in sentence and paragraph structure:[39]

THE PILGRIMS

The Pilgrims lived in England. King James wanted them to worship God as he did. And they wanted to worship him in there own way. King James said that if they did not want to do it He would punish them severely.

So they went to Holland and lived there eleven years and after a while the children began to talk Dutch and did not want to go to church.

And they hired to ships the Speedwell and Mayflower.

And they came to America. And they landed on Plymouth Rock in the middle of winter and it was very cold. The Pilgrims had a good lot of sickness and a good many of them died.

In the summer the Indians came to show them how to plant corn. The Pilgrims had a Thanksgiving party and invited all the friendly Indians. The Indians played with the children.

Can you correct any of the mistakes in the paper given above?

Here is a pretty little description by a third-grade boy:

A WALK ON THE BEACH

As I was walking along the beach I saw a little fish that had been thrown on the sand by a wave. It was laying in a shallow hole by a rock.

I went up to it and picked it up. It was breathing yet, so I threw it back into the water. It began to swim, so I thought it would be all right.

This is an excellent paper for a third-grade boy to write. It shows that he is thoughtful and observant.

There are some mistakes, but it is easy to correct them. In the second sentence would you say *laying?* The paragraphs are good. Why?

REMAINING WEEKS OF THE YEAR

SUMMARY OF SUBJECTS

Verbs

Punctuation

Abbreviations

Plurals

Sentences

Hyphen

Common Errors

Composition

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS

Drills on see, do, go, lie, sit, come, forget.

Notice your own conversation and see if you make any mistakes when using the verbs you have been studying this year. List any mistakes that you find, and write sentences using the correct forms in place of these incorrect forms.

Give two or more sentences using each of these verbs:

taught	broken	gone	saw
caught	spoken	written	did
brought	given	thrown	ate
thought	eaten	lain	went
bought	bitten	flown	came
forget	forgot	forgetting	forgotten

PUNCTUATION[40]

How many places can you think of where you put a period? Write sentences showing that you can use the period in all these places.

How many uses for the comma can you think of? Write sentences for these also.

What is a quotation? How do you show it in writing?

Where do you use an interrogation point?

Where do you use an exclamation point?

What is a hyphen? Where do you use it? Do you know of more than one use for it?

How many uses for an apostrophe do you know? What is an apostrophe? How is it made?

What are quotation marks? How are they made?

A punctuation mark should never be put at the beginning of a line.

REVIEW LESSONS

How many abbreviations do you know? Write them. How do you begin them? What do you put after them? Do not forget the abbreviation for your own name.

Look at the names on many pages of your books to see if there are any nouns whose plurals you do not know. Make a list of these names; find out what the plurals are, and write them opposite their singular forms.

Write five telling sentences (statements) about some birds, a dog, a garden, a tree or one of your friends. They may all be about one of these subjects, or about as many as you like.

Write five questions about these subjects.

Write five exclamations.

Write sentences using the following words:

who	**while**
which	**when**
that	**because**
	for
	although

What is a sentence?

How many kinds of sentences can you write?

Select from your reader ten words of more than one

syllable. Write them, separating them into syllables by the hyphen, as:

syl-la-bles **hy-phen**

COMPOSITION

Here are some letters written by third-grade pupils:

437 E. Main St., Sacramento, Cal.,
Dec. 13, 1906.

My dear Sister:

I expect to be up Christmas with mama. Papa will come too if he don't have to work. I think he can get off. We will come on the boat. Be down at the ferry to meet us.

Your loving sister,
Leah.

This is a very natural letter. Leah probably expected to go to San Francisco for Christmas. In the first sentence she uses "up" to express this. What mistake did Leah make in a word you have been studying to correct?

119 East Lindsay St., Ventura, Cal.,
June 13, 1907.

Dear Orpha:

I wish you would come over, it is so lonesome. You could bring your dolls, and we would have lots of fun.

How many perfect papers in arithmetic have you had? I think I have seven. I must close.

With love,
Grace.

The paper that follows shows what a third-grade boy had to say about a disagreeable day:

A CLOUDY, DISAGREEABLE DAY

It was a disagreeable day. Everybody seemed to stay indoors. Dark, heavy clouds gathered overhead and it looked as if it would rain hard. It was dark because the sun was behind the clouds. The limbs of the trees cracked in the wind as if they would break.

REPRODUCTION[41]

Can you write the story of Washington's boyhood? Think what you would write. Make headings something like these:

Washington's Boyhood
- The hatchet and the cherry tree
- Riding his mother's colt
- Training the boys to be soldiers

Why do you think these three little stories about Washington are separated in this way? How would you separate them in your writing? Have they anything to do with paragraphs?

Take the story of a lesson that you like very much. Think what was talked about. Can you make little divisions like those about Washington in the story above? Will those be your paragraphs? After you have decided what to write, you do not need to be worried about the paragraphs; remember to separate the thoughts by making the first line of the new paragraph shorter than the other lines. We say that we indent the first line. Notice how it is done on this page.

ORIGINAL WRITING

On the way to school this morning did you see something that you turned to look at? Write about it.

What game were you playing at recess? How did you play it? Why do you like it? Write about it.

Can you see a story in these words: a brook, a rowboat, some lilies and water plants, a water snake, a swimming-hole? Use these words in a little imaginary story.

Look at the picture on the next page. Do you see the name of it? It is "Anxiety." Do you know what it is to be anxious? It means to be troubled or worried about something. Why should the little child be anxious? Do you think she has anything in the dish in her hands? What makes her look at the dog in such a troubled way? Is she afraid the dog will bite? What do you think the dog would like to do? Do you think it is milk in the dish? Do dogs like milk? Do you think the dog looks hungry?

Here are some papers written by third-grade children:

MY RIDE

One time a grocery wagon came to our house. Three of the girls ran over to the wagon and got on the back of it.

Just as the man came out I started to get on and he started up too quick and I did not get on.

After the girls rode about three blocks the man drove over a big bump. One of the girls came pretty near going out, so I was glad that I did not get on.

The girl that wrote this story evidently did *not* have the ride, although her subject is "My Ride." This paper

ANXIETY

OLIVIE

was not rewritten, so there are some weak places in it. Can you change some of them? How many times is *get* (or *got*) used in this short paper? Can you think of other words to take its place, so that *got* will not be used more than once or twice? In the last paragraph would you say, "After the girls *rode* about three blocks" or is it better to say *had ridden?*

MY RIDE

One Sunday my grandma and I went out to the cemetery. We went on a car. As we were coming home from the cemetery an automobile was in back of the car.

The automobile tried to turn out of the way of the car. Another car was on the other side of this car that we were on. The automobile ran into a tree. It broke a man's leg. The lady in the automobile fainted.

For a third-grade child this is a very exact description. The sentence structure might be improved somewhat. It would be better to make the description more complete by adding a few sentences, especially in the second paragraph. It is probable that the "man" and the "lady" referred to were both in the automobile, but the paper does not say so. It is the only place in the description where the writer's meaning is not perfectly clear.

MY PET

My pet Pigeon's name is Snowball. He is white and not full grown. Whenever mama goes out of the house Snowball gets out of his box. I took Snowball from his mother before he was feathered. Mama has taken care of him for me. She feeds him on bread and water. I think he will live and he will be a fine pet. I will tell you more the next time I write.

AUTUMN LEAVES

"Come, little leaves," said the wind one day,
"Come o'er the meadows with me and play.
Put on your dresses of red and gold;
Summer is gone and the days grow cold."

Soon as the leaves heard the wind's loud call,
Down they came fluttering, one and all;
Over the brown fields they danced and flew,
Singing the soft little songs they knew.

"Cricket, good-bye; we've been friends so long!
Little brook, sing us your farewell song;
Say you are sorry to see us go,
Ah! you will miss us, right well we know.

"Dear little lambs, in your fleecy fold,
Mother will keep you from harm and cold;
Fondly we've watched you in vale and glade;
Say, will you dream of our loving shade?"

Dancing and whirling the little leaves went;
Winter had called them, and they were content;
Soon fast asleep in their earthy beds,
The snow laid a coverlet over their heads.

—*George Cooper*

FOURTH-YEAR GRADE

TO THE TEACHER

The author of this book has had much experience in teaching language, and in supervising the teaching of language, in elementary and secondary schools. Most of her work as a supervisor of the subject has been in primary and grammar grades, and an intimate acquaintance with the needs and limitations of teachers and pupils has given her a somewhat detailed knowledge of their difficulties and discouragements. Her chief aim has been to help teachers in their efforts to develop in the pupil the power to think systematically and to express his thoughts in good English. This she has endeavored to do by sympathetic advice and by the introduction of simple, constructive methods.

It is her desire to give to the teachers who may use this book some of the beneficial results of the experience of the teacher and the supervisor. This has been done by placing in the appendix suggestions and advice on almost every point that has given her teachers serious trouble. The author requests and urges that these suggestions be studied carefully by the teacher, for she considers them one of the most important features of the book. Specific reference is made to each suggestion by the use of Arabic figures in the body of the text.

FIRST MONTH

SUMMARY OF SUBJECTS

VERBS

Review of see, eat, write, go, come, do, give, break

NOUNS

Plurals systematically arranged
Possessives

QUOTATIONS

Simple and broken

ADJECTIVES

ADVERBS

COMMON ERRORS

USE OF A AND AN

COMPOSITION

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS

Write the four forms of see, write, eat, go, come, do, give and break. See how they are written in the first month of the third grade.

Then, in order to learn to use these verbs easily and correctly, give them in the following manner:

I see	we see	I write	we write
you see	you see	you write	you write
he sees	they see	he writes	they write
she sees		she writes	

Do you notice that with *he* and *she* the verb changes? An *s* is added. Write several other verbs to see if it always happens. Here are two:

I eat	we eat	I go	we go
you eat	you eat	you go	you go
he eats	they eat	he goes	they go
she eats		she goes	

Notice the change when *have* is used:

I have seen	we have seen
you have seen	you have seen
he has seen	they have seen
she has seen	

Write sentences using, *I have seen, she has seen.* See if there is any change in the past tense:

I saw	we saw	I ate	we ate
you saw	you saw	you ate	you ate
he saw	they saw	he ate	they ate
she saw		she ate	

Write five sentences using *saw.*

In the following sentences, notice the use of *had* with the fourth form:

I *had seen* the man twice before you told me about him. You *had seen* me before I saw you. He *had seen* us coming before I called. We *had eaten* our apple when you came. You *had eaten* your lunch. They *had eaten* a big piece of pie.

Write five sentences using *had seen.*

There is another form that we should be using correctly. It is the one used to express future time, as to-morrow, or next week. It is called the future tense or future time. This is the way it is given:

I shall go	**we shall go**
you will go	**you will go**
he will go	**they will go**
she will go	

The usual mistake in this verb is in saying *I will* or *we will* where we mean *I shall* or *we shall*. *I will* means that I am determined to do something; *I shall* means that I am going to do it. Let us try a few sentences:

I *shall have* to go home soon. I *shall* not *be* in school tomorrow. We *shall hear* the bell ring. We *shall see* Julia at the picnic. We *shall take* a lunch with us.

If we put *will* into these sentences, it expresses the determination to do something. *Shall* means that these things are going to happen. When we are talking about other persons we usually say *will*, so there are not many mistakes with this word, as:

Harry *will drink* this glass of milk tonight. The boy *will fly* his kite Saturday. James *will carry* the lunch for you.

Put *shall* into these sentences and see how it changes

the meaning. Harry *shall drink* this glass of milk, has a very different meaning. James *shall carry* the lunch, means that he has very little to say about it; he must do it.

Put together what we have been learning about verbs this month:

PRESENT TENSE

I give	we give
you give	you give
he gives	they give
she gives	

PAST TENSE

I gave	we gave
you gave	you gave
he gave	they gave
she gave	

FUTURE TENSE

I shall give	we shall give
you will give	you will give
he will give	they will give
she will give	

FOURTH FORM

(PRESENT PERFECT TENSE)

I have given	we have given
you have given	you have given
he has given	they have given
she has given	

FOURTH FORM

(PAST PERFECT TENSE)

I had given	we had given
you had given	you had given
he had given	they had given
she had given	

You will find it helpful to give in the same tenses all the verbs studied this month. In fact, you cannot make many mistakes if you know these forms thoroughly. Giving all the forms of a verb is called conjugating a verb.

Write the second form (past tense) of *eat*, making complete sentences. Write the fourth form of *eat*, using *have* (present perfect tense) and making complete sentences. Do you see how these conjugations help you learn to use verbs?

Write five sentences using *I shall* or *we shall*.

Write five sentences using *ate*. Write five with *have eaten*.

NOUNS

PLURALS

Write the plurals of the following nouns:

dish	cup	man	child	deer
coach	pupil	woman	ox	sheep
potato	chair	goose		
tomato	eagle			
splash	tree			
glass	snake			
fox	shoe			
box				

How many ways are there of forming the plural? Add a few words to each of the above lists.

POSSESSIVES

Select ten nouns from any of your stories and lessons, and use their possessive forms in sentences. Choose the hard ones, so that you will learn to write them cor-

rectly. Words that end in *s* are difficult to pronounce if another *s* is added for the possessive. The apostrophe is all that is added to such words, as: the princess' palace, Francis' hat, Louis' gloves.

Here are some common, everyday words in the singular and plural forms. Put them all into the possessive, as is done with the first three:

SINGULAR	PLURAL
boy's	boys'
girl's	girls'
horse's	horses'
doll	dolls
dog	dogs
fox	foxes
cloud	clouds

Use in sentences the possessive form of any five of the nouns given above.

Look around you and write the names of ten objects you see. Put them into the plural, and then put both the singular and the plural into the possessive. The plural possessive rarely adds anything but the apostrophe, because nearly all plurals end in *s*. Some plurals do not end in *s*; as, *children*. Then *'s* is added; as, the children's toys. You see the rule is the same for the plural as for the singular. Write ten plural possessives, so as to learn them quickly and easily, as: the two girls' dresses; the birds' nests.

Write in the possessive form the names of six pupils in the room.

Think of the names of ten persons you know outside the schoolroom. Put these names into the possessive.

QUOTATIONS

Write the following sentences, putting in the quotation marks:

Give me a cracker! cried Polly. Where did I put my hat? said father. Here it is, said mother, right on the chair. May cried, Oh dear! Oh dear! until her mother threatened to send her to bed. Come in! said father, when the man asked, May I have a cup of coffee?

In the third sentence, what did mother say? Is it all together? She said it all, however, so there must be quotation marks around it all; but as *said mother* comes in the middle of the sentence, there will have to be two sets of quotation marks.

In the last sentence, how many quotations are there? Who said the first one? Who said the second one? Put quotation marks around each.

(To the teacher: Tell the following story and have the children reproduce it, retaining as many of the quotations as possible.)

Two little boys found a walnut under a big tree. Harry said, "That is my nut for I saw it first."

"It is mine," said Robert, "for I picked it up."

So they quarreled long and loud, for neither would give the nut to the other. Just then a young man came along the road. He heard them quarreling and stopped to see what was the matter.

"Whose nut is it?" he asked.

Both boys cried out, "It is mine!"

"Give me the nut," said the young man, "and I will settle the dispute."

He took the nut from Robert and broke it into two pieces.

He gave half of the shell to Robert and said, "Here, Robert, is your half." He gave the other piece of the shell to Harry, saying, "Here, Harry, is your share."

The two boys stood with the pieces of shell in their hands, and the young man said, "I will eat the kernel myself as the reward for my trouble."

As he walked away he said, "People who quarrel over what they have deserve to lose it all."

"It serves us right," said Robert.

"After this we will divide our own nuts," said Harry.

ADJECTIVES

The engineer was a *brave* man. He died a *terrible* death. Dense smoke rose above the *burning* building. The *poor*, *lame old* man is a beggar. That *big* dog is sick.

The words in italics make a great difference in these sentences. Leave them out, and see how much meaning is lost. That is because they describe the nouns with which they are used. We know that the engineer was a man, but what interests us is to know what kind of a man he was. Suppose the sentence read, the engineer was a cowardly man. Everything would be changed. These words that describe the nouns are called adjectives, and much is added to our speech and writing if we are able to use them well. They should fit the noun and express the condition we wish to make plain.

Select ten adjectives from your readers or story-books, and put them with nouns of your own choosing, making sentences.

Select five nouns and put adjectives with them.

Think about three of the pupils in the room and find adjectives to describe them.

Think of five animals. Use adjectives to tell something about them. Put them into sentences, every adjective with its noun.

ADVERBS

I can see you very *plainly*. Can you hear me *distinctly?* You very *kindly* gave me your book. He ate his cake *greedily*. The man broke his ax *suddenly*.

In the sentences given above, it is not the noun or the object that is described, but the verb or the action word. The words that are in italics tell how something is done, for they belong with the verbs. They are called adverbs because they are added to verbs.

Take any five of the verbs from the lists that have been given, or from the readers. Think of fitting adverbs to use with them. Use them in sentences.

Think of five things you can do. Tell how you can do them. Write these in sentences.

COMMON ERRORS[2]

The boys were late; *they were* all playing marbles. Write five sentences, using *they were*. Remember not to say "they was."

A great many mistakes are made in the use of *there are* and *there were*. We hear: "There's two birds on the fence." "There was two boys at our house yesterday." What is the mistake in each sentence? Put *two birds* first. *Two birds are* on the fence. We are talking about two things, so *are* should be used. Put *two boys* first. *Two boys were* at our house yesterday. Again

we are talking about more than one, so we should use *were*, not *was*. There is often confusion in sentences when *there* is put first, but it is very easy to overcome it.

There *are two birds* on the fence. There *were two boys* at our house yesterday.

Give five sentences with *there are*. Five with *there were*.

USE OF *A* AND *AN*

You have learned about the "five little sisters," or vowels, that are so important in making the syllables of every word. They are *a*, *e*, *i*, *o*, *u*. You know that when one of these letters begins a word, *an* must be used before it; but if a word begins with a consonant, *a* is used before it. Here are a few words to show what is meant:

an apple	a bat
an eagle	a cow
an Indian	a ditch
an orange	a fish
an upland	

Write many names, either from memory or from some of your books. Put into one column those that begin with vowels, and put into another column those that begin with consonants. Use *a* or *an* as needed. A word that begins with *u* will take *an* instead of *a* whenever *u* does not have its clear vowel sound. The teacher will help you if you are uncertain which to use. Pronounce:

an umpire	a union
an upland	a university
an urgent reason	

Do you notice the difference in the sounds of *u* in

these two lists? The first is the vowel sound of *u;* it takes *an* before it. The second is the consonant sound of *u;* it takes *a* before it.

COMPOSITION

Look out of the window a moment or two, and write about anything you see that interests you.

There is a flock of blackbirds on the grass. Watch them for a few moments; then write about them.

What picture or story or imagination comes to you from the words, "On a bright, sunshiny day"?

Look at the picture "The Inundation." This long word means a flood. What has happened? Is it still storming? Does it look as if it may storm again? Where do you think these dogs were? Can dogs swim? Why do they not swim to shore? Do you think they are frightened? Does the old dog have any feeling besides fear? What are the dogs floating on? Does it look safe? Do you think it will hold together much longer? Is a dog's kennel usually so well made that it can stand such a trip? Do you think that the current of the river is strong and dangerous?

Write what you see in this picture and the thoughts that it suggests to you. Do not be satisfied with answering the above questions, but weave all your ideas together into either a well-connected, interesting story, or a description of the picture.

For one of the composition exercises correct your own paper. This should always be done before the teacher makes any corrections in it. The next day after writing the paper read it over carefully. You will notice

THE INUNDATION

that some words are misspelled; commas are left out; *but*, *and*, *then* are used where they are not needed. You can change these for yourself, without having the teacher point them out to you. Perhaps you can make improvements. Two sentences may go together nicely by using *when*, *where*, *while*, *because*, *for;* or *who*, *which*, *that*. You may have made a paragraph of only one sentence, where two or three sentences belong to the same thought. Put them together.

Making corrections yourself is a very pleasant part of the writing. You feel that you know more about writing and that you write better after finding several of your own mistakes. Of course, there will be something left for the teacher to correct, for she knows more than you do about writing; but a pupil can find much to do for himself.

Here are a few sentences written by fourth-grade children for practice in using *while*, *when*, *because*, *as if*, *who*, *which:*

You stay here *while* I go see if they are coming. I will go *while* she stays at home. She is going *while* it is dark. I will go *when* you are ready. I am going to play *when* the cows come back. "I told you *when* they would be here," she said. I wonder *when* she is coming. I went to work *when* he went out. I will go *because* you are going. Go and milk the cows *because* it is getting dark. You told me to look at it *because* it would be fine. She is coming *because* I told her to. He looked *as if* he had been hurt. He ran *as if* he did not hear me call. I'd like to know *who* it was that came. I will ask *who* will go. They told me *who* was after them today. I didn't know *which* one it was. They didn't know *which* way to go to school. I do not know *which* one I should take.

SECOND MONTH

SUMMARY OF SUBJECTS

VERBS

Catch, teach, bring, buy, fight, think

PRONOUNS

Subject (nominative) pronouns

QUOTATIONS

ADJECTIVES

Use of the compared forms

PRONUNCIATION

Correction of common inaccuracies

PARAGRAPH STRUCTURE

COMPOSITION

At least two of the five language periods per week are to be given to constructive work in composition—see suggestive program in appendix.

VERBS[6]

Write the four parts of catch, teach, bring, buy, fight and think.

PRESENT TENSE		PAST TENSE	
I catch	we catch	I taught	we taught
you catch	you catch	you taught	you taught
he catches	they catch	he taught	they taught

The present tense is so easy that we need not think much about it except to pronounce correctly. Do not say "ketch." Think of nine sentences for *catch* or *catches*.

Have you noticed that we say *you taught* for the singular and *you taught* for the plural also? In some places verbs change from the singular to the plural; as, he teach*es*, they teach; the boy go*es*, the boys go; but whether *you* means one person or many, the verb is always the same.

Think out ten sentences with *taught*, using *who*, *which* or *that*.

The tense in which *have* or *has* is used is called the present perfect tense.

PRESENT PERFECT TENSE

I have brought	we have brought
you have brought	you have brought
he has brought	they have brought

Write ten sentences using *have* or *has* with *brought* and *taught*, or with the right form of any of the other verbs studied this month.

The past perfect tense of a verb is the one in which *had* is used.

PAST PERFECT TENSE

I had bought	we had bought
you had bought	you had bought
he had bought	they had bought

Write ten sentences using *had* with any of the verbs for this month. Use *when*, *because*, *while* and *for* in these sentences.

The future tense expresses future time.

FUTURE TENSE

I shall think	we shall think
you will think	you will think
he will think	they will think

Write ten sentences using the future of any of the verbs for the month. Remember that when you speak of *I* or *we* you should use *shall*, unless you wish to say that you are determined to do something. When you speak of *you*, *he*, *she*, *father*, *mother* or any one but yourself, you should use *will*, unless you are determined that some one must do something. If you use one of these words for the other you change the meaning of your sentence. Read the following sentences; then put *will* in the place of *shall* and see what a difference there is in the meaning:

I shall not whisper again. I shall buy me some new books. I shall think about you every day. I shall bring all my things over here and live with you.

Write ten sentences using *shall*.

Use *shall* in place of *will* in the following sentences, and notice the change in the meaning:

He will not close the door. My little brother will feed the dog tonight. He will go on the seven o'clock boat.

Fill in the blanks in the following sentences with the word required by the sense, using some form of *break*, *gave*, *bought*, *saw* or *gone:*

Where has your brother ——? Who —— you that new watch? My old watch was ——, and my mother —— me this one. Have you —— my hat? Yes, I —— it out in the yard.

PRONOUNS[6]

In the third grade you tried to learn to use correctly *I* and *me*; *he* and *him; she* and *her; we* and *us; they* and *them*. As you are older now, you can learn more about these pronouns, and so be surer when you are right. Older persons know that *he* is the subject and *him* is the object in a sentence. They know the subject and object forms of the other pronouns also, and so they know which one to use in a sentence. If you read thoughtfully what follows, you will get some of this knowledge for yourself and will be able to use pronouns correctly.

John went home early. When we say *John*, what comes into our minds? It is the boy, is it not? Is he doing something, or do we think of the boy only? We are uncertain. We see the boy, but we need the rest of the sentence to tell if he is doing anything. See if this is true of the pronouns in these two sentences: *He* went home early. I saw *him*. Which word, *he* or *him*, makes us think of John as doing something? That is, which one makes us think there is something to be said that will tell what John is doing? *He*, of course; for when we say *he*, we know that the thought has not been finished. There is something yet to come. Does *he* not seem to you

to stand at the beginning of a sentence, starting it out, full of something that you are going to hear about John or some other boy? Do we have the same feeling when some one says *him?* What kind of an idea do we get about John when we say *him?* Do we think of him as about to do something, or do we think that something has been said or done? Does *him* seem to begin or to end a sentence? It belongs at the end, does it not?

Can we put *John* in either place? John went home early. I saw John. That is all right, but put the pronoun *he* into the sentence. He went home early. I saw he. The last sentence is ridiculous, is it not? *He* clearly belongs at the beginning of the sentence. *He* is the subject. Now use *him* in both sentences. Him went home early. I saw him. The first sentence is childish, is it not? You would never say that. *Him* evidently belongs at the end of the sentence. It is the object. So, while the noun, *John*, may go in either place, the pronouns, *he* and *him*, have special places. *He* usually belongs at the first of the sentence, and *him* at the end. *He* is the subject form and *him* is the object form.

In the sentences given above the person who is acting is the subject of the sentence. In short sentences the subject is usually near the beginning. John went home early. He went home early. *John* and *he* are the persons who are acting, so *John* and *he* are the subjects. The bird sang early in the morning. What is it that is acting here? The *bird*. Turn the sentence around. Early in the morning sang the bird. This does not sound natural, for *bird*, the subject, comes at the end of the sentence. Put *he* in place of *the bird*. *He* sang early in

the morning. Early in the morning sang *he*. In these two sentences *he* (the *bird*) is doing something; so *he* is the subject. In all of these sentences the usual place for the subject is near the beginning.

Do you often hear sentences turned around this way? No, the subject will be near the beginning of most sentences that you will read or hear. It is always easy to tell what is the subject of a sentence by finding out who or what is acting or doing something.

The pronouns that can be subjects are put into the following list:

SINGULAR	PLURAL
I	we
he	you
she	they
it	

My doll is lying on the chair. Who or what *is lying?* The doll. So *doll* is the subject. Use a pronoun in place of *doll*. *It* is lying on the chair. *It* is the subject in this last sentence.

Mama gave me a piece of bread and butter. In this sentence who did something? Mama. *Mama* is the subject. Put the pronoun into its place. *She* gave me a piece of bread and butter. *She* is now the subject, for *she* (mama) did something.

Find the subject nouns in the following sentences and put pronouns into their places:

Mary is sick today. The man fell down in the street. James is not listening. Will and Robert are playing in the yard.

Give a sentence about each of these persons:

engineer, letter-carrier, teacher, father, yourself, two of the pupils sitting near you, an aunt, an uncle, a cousin, one of your neighbors. Have them doing something, saying something or teaching something; that is, have them the subjects of sentences.

All the words given above are nouns to be used as subjects. Put pronouns into their places. Do you see how the subject form of a pronoun fits into the place of the noun used as a subject?

QUOTATIONS

Tell something that has been told you.

Tell something you heard some one say.

Make quotations of these, putting in the marks. Then say the same thing, but in such a way that the quotation marks will not be needed (indirect quotations).

My father said that it was going to rain. No "frame" is needed around the words here, for we have not father's very words. Tell now exactly what father said, and put the words into their "frame" of quotation marks. My father said, "It is going to rain." How different this sentence looks. Think of several things that you have heard said or that you have read, and write them in these two ways. Be sure to use the "frame" whenever the exact words are used.

Last month you gave some quotations that were broken in two, so that you had to use the "frame" twice. Broken quotations are as easy as simple quotations, but you should write many of them so that you will not

forget to use the quotation marks. Look at the following, noticing how a quotation can be changed around:

My father said, "It will rain before night."
"It will rain before night," said my father.
"It will rain," said my father, "before night."

There is no difficulty in these sentences, but you must be sure to put the marks around all that "my father" said. This means that you may have to use two sets of quotation marks and two commas. But all that you have to remember is to put the marks around all that is said, and to leave out of them anything that is not said. See if you can place them correctly in the following sentences:

Where are you going said I to John
Are you going to school or to the barn said I to John
Where are you going said I to John to school or to the barn
Whose hat is this asked the teacher
Whose hat is this on the floor asked the teacher
Whose hat is this asked the teacher this one on the floor

Think of nine more sentences with broken quotations. Give short ones, for it is much easier to be sure they are right. Long ones will come in time.

ADJECTIVES

James is a brave boy. Yes, but Harry is braver. Charles is the bravest of them all.

If we were talking about real boys, how much more we should admire Charles than either of the other two. We should want to know immediately what they had

done. That is because we say about them, *brave*, *braver*, *bravest*. The *bravest* is the one we like best.

Jennie has a small pony. Will's pony is smaller. Arthur's pony is the smallest one I have ever seen.

You would like to see all the ponies, but you would rather see Arthur's, because it is the smallest. That is because we have gone from *small* to *smaller*, and then to *smallest*. How much these little changes mean to our adjectives. It is called comparing adjectives. It keeps adding a thought to the word that we start with. From *small*, we go to *smallest;* from *big*, we go to *biggest*. See what it does to the words below. First give the word alone with the two compared forms; as, cold, colder, coldest. Then put them all into sentences, where they mean more.

cold	**colder**	**coldest**
warm	**warmer**	**warmest**
sweet		
pretty		
quick		
slow		

When an adjective is long we compare it in this way:

The storm last night was *terrible*. The storm last week was *more terrible*, and the one a month ago was the *most terrible* I have ever seen.

Here *more* and *most* are used, but the result is the same as when *er* and *est* were added to shorter words. Use *more* and *most* with the following adjectives, and then make sentences in which you use several of them:

beautiful		
awful		
sensible		
terrible	more terrible	most terrible
painful		

Find ten adjectives in your readers and compare them. If short, they will usually add *er* and *est*. If long, they will be compared with *more* and *most*. You may not always be able to tell which to use, but the teacher will help you if necessary.

Write five sentences using at least one adjective in each.

PRONUNCIATION

Be careful to pronounce *them* as a word. Do not say, "gettum" for get them; "lettum" for let them; "name um" for name them.

Watch yourself and others for sentences in which you pronounce *them* in this way. Write five of these sentences, spelling and pronouncing the word *them* correctly as you do so. Try to remember to pronounce *them* correctly when you speak.

PARAGRAPH STRUCTURE

For some time you have been dividing your little stories into paragraphs. Let us study more fully what is meant by a paragraph. You know that a sentence should be one thought. At first sight there may seem to be two or more thoughts in a sentence; but, if it is well made, there will be but one connected thought in it. We often

LE JEUNE 1820

GREAT EXPECTATIONS

wish to give more than one thought about something. Three or four thoughts or sentences belong together, and they should be written together. These make a paragraph. As we pass from one thought, divided into several small thoughts or sentences, to another thought, we should go from one paragraph to another. Sometimes it is difficult to tell where one paragraph ends and another begins. The same is true of a sentence, for it is not always easy to tell where one sentence ends and another begins. But, if you are thoughtful, you will learn to divide your papers into paragraphs and your paragraphs into sentences almost unconsciously.

Well made paragraphs and sentences are always marks of a careful, accurate writer. They add greatly to any writing, for they help bring out the meaning. Look at a story in one of your books. Notice the paragraphs. Why do you think the sentences are so grouped together?

COMPOSITION

Look at the picture, "Great Expectations." How many persons and objects are there in it? Do you think the artist put them there merely to make a pretty picture, or do they tell a story about the children's day? Where are the children? Do you think it is a school day? What kind of a place have they chosen for their outing? Do you think they knew about this place, or did they happen to find it? Why do you think they went there? What are they doing? Have they a fishing rod? What is the boy using for one? Have they any bait? Where

is it? Do you think they planned going fishing when they left home?

Write a story suggested by this picture. The questions are asked in order to help you find out what is in the picture. Do not answer them, one after the other, and call that a composition. That would be a set of answers to questions, and it would not be in the least interesting. The questions may help you, however, to study and enjoy the picture so that you can write an interesting story suggested by it.

Watch some boy or man using his knife, and tell what he can do with it.

How are grapes gathered? What is done with them? How are they made into raisins? Write about some vineyard that you know.

What were you chatting about with your chum at noon or recess time? Write about it, or about as much of it as will make an interesting paper.

The following paper by a fourth-grade boy is given with all its imperfections, as an encouragement to the earnest pupil and teacher. It comes from a good pupil in a thoroughly taught grade. Suggested by a talk on a storm, as an introduction to a paper on that subject, the writer wanders from his theme. This is natural, it is childlike; and the paper can be rearranged. Language errors would have been corrected by the writer, had he been given an opportunity to read over his paper; or by class correction or by supervision of the teacher, had it not been desired to give here the first writing.

A STORM

Once I was on the train and we began to have a hard snow storm. We were about two hundred miles from a big snow shed. The fire man began to make the train go faster but it was no use for when we reached the snow shed the track was all loaded with snow. The train went under the snow shed, and it all turned dark. I looked out of the window when all in an instant something flew into my eye. I took my head out of the window and I didn't put it out of the window until I got out of the snow shed. The next morning the flowers were all in their coats of yellow, red and brown the air was clear and everything looked beautiful. Just then we went into a large tunnel and I could not see anything more of the flowers or the birds. When we came out of the tunnel it was snowing and it looked as if we had gone into another country under the ground.

I was going to see my grandmother who lived a long ways off. We were now not far from the station where we were going to get off the train. We got into my grandfather's coach. It was now raining and snowing and I knew that I would be very cold when I reached the house. But I was mistaken they wrapped me in a great big shawl and I was not cold a bit. When we went across the brook one of the coach horses stumbled right in the middle of the brook. I thought the horse had broke his leg, but he did not he had only sprained his leg.

We reached the house about six o'clock and my grandmother had in the oven some hot biscuits. I thought to myself when I was in the coach that I would like to have some nice hot biscuit for my supper and a cup of milk. I went to bed early and had the best sleep since I left home.

Can you find and correct any of the errors in this paper? Can you write as interesting a paper?

THIRD MONTH

SUMMARY OF SUBJECTS

VERBS

Lie, lay, sit, set

PRONOUNS

NOUNS

Plurals

Possessives

QUOTATIONS

COMMON ERRORS

ABBREVIATIONS

PRONUNCIATION

SENTENCE STRUCTURE

COMPOSITION

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS[10]

Can you tell the difference between *lie* and *lay*, and between *sit* and *set?* Which two do you use most frequently? Are they not *lay* and *set?* Many persons say, "I am going to lay down," "I am going to set in this chair." Both sentences are wrong. They should be, I am going to *lie* down; I am going to *sit* in this chair. Probably it is *lie* and *sit* that you should learn to use, so that you can put them in the place of *lay* and *set* in many sentences.

When you are speaking about the position of your body use *lie* and *sit*. Here are some sentences to show this use:

Lie down and rest. You must *lie* here on this couch. I *lie* under the trees every morning. He can not *lie* still for he is nervous.

Sit down and rest. You must *sit* here in this chair. *Sit* in the light. *Sit* up straight.

If you are speaking of putting something somewhere, use *lay* and *set*, as in the following sentences:

Lay the book on the table. *Lay the pillow* on the bed. *Set the vase* nearer to me. *Set the chair* in a corner.

Write ten sentences for each of these four words, using only these four forms: *lie*, *sit*, *lay* and *set*. When you can use these four correctly you will not make many mistakes with the other forms.

In order to use all four forms of *lie* and *lay*, *sit* and *set*, study their principal parts:[11]

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
lie	lay	lying	lain
lay	laid	laying	laid
sit	sat	sitting	sat
set	set	setting	set

The past tense of *lie* is *lay*, and at first thought that is very confusing. *Sat*, the past tense of *sit*, sounds much like *set;* and that, too, is often confusing. The only way to learn these forms thoroughly is to say them over and over and to give them in many sentences. Then, in speaking, be careful to think whether you mean position of the body or putting something in some place.

SIT

The following sentences show position of the body:

Who *sat* in my seat? I *sat* there. I *sat* next my aunt. She *is sitting* in the window.

Say over to yourself ten sentences, using *sat* or *is sitting*, and then write five.

LIE

These sentences, also, show position of the body:

Go *lie* down. *Lie* down, Rover. Were you *lying* down when I called you? Yes, I was *lying* in the hammock.

Say over to yourself ten sentences, using *lie* or *is lying*, and write five.

SET

In the following sentences something has been put somewhere:

Who has *set* my lunch box on the fence? I *set* out some violet roots last night. The man *was setting* out some trees.

Write five similar sentences, but be careful not to make one in which some form of *sit* should be used.

LAY

In these sentences, also, something has been put somewhere:

Lay my hat and coat in the wardrobe. My father *was laying* a sidewalk.

Give five similar sentences, but be careful not to use some form of *lay* where *lie* should be used.

Now let us take a more difficult use of *lie* and *sit*. We have been using them in most of our sentences to show a position of the body. They may show the position of anything. This is somewhat harder to remember. In the following sentences some object *is lying* in some place:

The book *is lying* on the table. *Is* my hat *lying* on the shelf in the closet? What is that *lying* in the road yonder? The leaves *have lain* too long on the grass; it is turning yellow.

Give two more sentences for each of these four verbs, using any form. Remember that *sit* and *lie*, in all their forms, mean position; *lay* and *set*, in all their forms, mean putting or placing.

PRONOUNS

Last month you were studying about pronouns used as the subjects of sentences. A subject of a sentence tells who or what is acting or doing something. Here is a list of the pronouns that can be used as subjects:

I	we
you	you
he	they
she	
it	

Use subject pronouns for some of the nouns in the following sentences:

The boys were playing ball. The girls watched the boys over the fence. The ball went high in the air. One of the boys caught the ball and threw it to the pitcher.

Make six sentences similar to the following, using in each the names of two persons:

Henry and James came from the car in the rain. Will and Charles are playing ball.

Write the same sentences again, but put a pronoun in place of the second name.

Write the sentences again, using *I* in place of one of the names. Remember that out of courtesy *I* always follows the name of the other person mentioned.

REVIEW LESSONS

Make a list of all the nouns in your reading lesson or in a story, grouping them by putting together those forming their plurals in the same way. Write the plurals opposite the singulars, as follows:

boy	boys	box	boxes	man	men
dog	dogs	fox	foxes	foot	feet
horse	horses	hero	heroes	goose	geese
knife	knives	lily	lilies		
		lady	ladies		

child	children	deer	deer
ox	oxen	sheep	sheep

In two other columns write the singular and plural possessives for all the nouns.

What do you understand by the *singular?* What do you understand by the *plural?* What is meant by the *possessive?*

Write a short conversation that you heard at noon or recess. Use the names of the speakers, and quote their words as nearly as possible. Remember the quotation marks.

Use in sentences *burst*, *caught*, *threw* and *haven't any.*

Do not say, "Mary she went to town," for Mary went to town; nor, "John he threw the ball," for John threw the ball.

Write the abbreviations for all the months and the days of the week. Write the abbreviations for the following:

Street	United States
Doctor	Brown and Company
Mister	East State Street
Mistress	West Bush Street
Michigan	South Jefferson Street
(or your state)	North Washington Avenue

Write the names of seven states and the abbreviations for them. It is better form to write the full name of a state, but you should know the abbreviation also.

Here are a few more abbreviations you should know:

Professor	Prof.
Superintendent	Supt.
Mountain	Mt.
General	Gen.
Captain	Capt.
Post Office	P. O.

Be sure to pronounce the syllable *ing* found in so many words. Make a list of twenty present participles, saying *i n g*, not *in'*, as:

running	playing	going	coming
singing	shouting	talking	finding

Remember to say *them*.

Get them Cut them Bring them Hunt them

SENTENCE STRUCTURE[12]

In the sentences below notice that in place of the two or three words in italics one word is used.

This doll is *made of wood*. This is a wooden doll.

This horse *belongs to my father*. This is my father's horse.

There is a beautiful path *through the forest*. There is a beautiful forest path.

Look over one of your papers to see if you can make similar changes.

COMPOSITION

Write the story of a history lesson. Write the story of a science lesson. Tell in your own way some story that you have read and liked.

Remember while writing to put in periods, commas, capital letters and quotation marks. Be sure to use the right form of your verb. It is much easier to get into the habit of doing all these things as one writes, than to make many corrections later. There will always be enough correcting no matter how careful you are in your

first writing, but you can reduce it by being thoughtful. Write the story as easily and as naturally as you would tell it, and keep trying to get into the habit of writing correctly.

ORIGINAL WRITING

Make your papers from ten to twenty lines in length. If the papers are short, they are fresher and better and you are not tired of writing.

Have you ever seen the sign "No Thoroughfare" on a bridge or in a road where only railway trains were permitted? What does it mean? What do you think it means when used for the name of the picture on the next page? In this picture where is there no thoroughfare? Who are not permitted to go through the field? What prevents their going through it? Is it a field that persons are permitted to cross? Why do you think so? Why are the girls hesitating? What are they afraid of? Why do you think they wish to go into the field? Is there anything there they may want? Look at the cows. Do you think they are ugly? Do you think it would be dangerous for the girls to go among them? If they are thoughtless girls what might they do to make the cows angry? Write a short, interesting story suggested by this picture.

Tell about some place that you have seen recently; as a picnic ground, a river, a lake, a museum, a fine house or a poor one.

Tell about some everyday task; as milking a cow, mowing a lawn, making the beds, baking a cake or preparing vegetables.

NO THOROUGHFARE

FROM PAINTING BY DOUGLAS

Tell about something that has seemed funny to you.

The teacher in a third grade read a story to the class. The pupils reproduced it, but there were mistakes in many papers.

Some misspelled words were selected from a set of papers for a spelling lesson, and twelve faulty sentences or expressions were used for a language lesson. The errors in spelling and language were not, however, marked upon the pupils' papers. The sentences were written upon the board by the teacher and they were discussed by the class. Corrections and changes were suggested. Then the teacher read the story a second time and asked the children to write it more accurately if possible. The second reproductions were well written. The paper that follows is from this second set.

BRUNO, THE FAITHFUL DOG[13]

A little boy had wandered away from home with his dog Bruno. His mother not noticing his absence went on with her work.

The little boy walked a long way from home, stooping to pluck the wild flowers which grew along the stream. Bruno thinking that he was the little boy's bodyguard, kept at his side.

The boy seeing a very bright flower, stopped to pick it. He slipped, and fell into the water.

Bruno seeing the misfortune of his friend, jumped into the water, and laid the boy gently on the grass.

FOURTH MONTH

SUMMARY OF SUBJECTS

VERBS

Lie, lay; sit, set

Use of object with lay and set

PRONOUNS

Subject and object

PUNCTUATION

ADVERBS AND ADJECTIVES

COMMON ERRORS

COMPOSITION

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS

Remember that *lie* and *sit* mean position, and that *lay* and *set* mean putting or placing something.

Fill in the blanks in the following sentences by using the right form of *lie* or *lay*, according to the meaning:

Is your father —— down? Where did you —— my hat and coat? Are you tall enough to ——the things upon the shelf? Yes, but there is no room, so many things are —— there now. The man —— down to rest. You have been —— in the shade. —— that package here. —— down on this couch.

Fill in the blanks in the following sentences with the right forms of *sit* and *set:*

—— the chair in the corner. —— down in this chair. —— up straight. He —— down to wait for a friend. Where did you —— the lamp?

Use the conjugation for a quick and easy way of giving many sentences:[14]

PRESENT TENSE

I lie in the hammock	We lie in the hammock
You lie in the hammock	You lie in the hammock
He lies in the hammock	They lie in the hammock

PAST TENSE

I lay down to rest	We lay down to rest
You lay down to rest	You lay down to rest
He lay down to rest	They lay down to rest

PRESENT PERFECT TENSE

I have lain down an hour	We have lain down an hour
You have lain down an hour	You have lain down an hour
He has lain down an hour	They have lain down an hour

PAST PERFECT TENSE

I had lain under the tree
You had lain under the tree
He had lain under the tree
We had lain under the tree
You had lain under the tree
They had lain under the tree

FUTURE TENSE

I shall lie on the couch an hour
You will lie on the couch an hour
He will lie on the couch an hour

We shall lie on the couch an hour
You will lie on the couch an hour
They will lie on the couch an hour

Give the four forms of the verbs, *lie*, *lay*, *sit*, *set*. Write them.

Write the present tense of *sit*; of *set*; of *lay*; of *lie*.

Write the present perfect tense of each.

THE OBJECT OF A VERB

In learning to use *lay* and *set* correctly it is helpful to remember that *lay* means to *lay something* somewhere, and that *set* means to *set* or *place something* somewhere. That is, an object is used with *lay* and *set*. We *lay* the *book* on the table; we *set* the *lamp* in the window. If we use *lay* or *set* without an object to complete the thought, there is no meaning. So we say that *lay* and *set* need an object to complete the meaning.

Lie and *sit* do not need an object. They are complete thoughts in themselves, except that *down* is often used with them, as: Lie down, sit down. This need of an object is the great difference between *lie* and *lay*, and between *sit* and *set*. If you can understand this difference you will use all four of these verbs correctly.

SET

In the following sentences an object completes the meaning of *set:*

Set the *plant* on the floor. *Set* the *baby* on the chair. *Set* the *clock* back an hour. The woman *set* the *hen* on ten eggs.

LAY

In the following sentences an object completes the meaning of *lay:*

Lay my *gloves* on the bureau. *Lay* the *hammer* on the work-bench. *Lay* the *newspaper* on the table.

SIT AND LIE

In the following sentences there are no objects needed to complete the meaning of *sit* and *lie:*

I am going to *sit* with you. The baby *is sitting* on the floor. The woman *sat down* in the corner of the car. The hen *is sitting* on the eggs.

The roses *are lying* on the table. The newspaper *is lying* on the sidewalk. He *lies down* an hour every day.

Before writing the sentences asked for below, think over again the four forms of these verbs:

sit	**sat**	**sitting**	**sat**
set	**set**	**setting**	**set**
lie	**lay**	**lying**	**lain**
lay	**laid**	**laying**	**laid**

Give ten sentences with *set*, using an object.
Give ten sentences with *sit*.
Give ten with *lay*, using an object.
Give ten with *lie*.

PRONOUNS[15]

The pronouns that can be used as subjects of sentences are given below:

I	we
you	you
he	they
she	
it	

In reading the sentences given below call yourself James. Write the sentences, using *I* wherever *James* is used. Remember that *I* comes after another person's name, and that you may have to rearrange the subjects.

James and his father went to the mill. Harry, James and Will are playing ball in the yard. James is ill. James and Myron have gone to school. James, Harry and Austin are in the hall.

Pronouns are not always used as subjects of sentences. Very often they complete the meaning of a verb. That is, they are used as the object of a verb. Let us see what this means. In the following sentences use a pronoun wherever *John* is used:

I see John. James came with John. The postman had a letter for John.

John completes the meaning of all these sentences. So does *him*, the pronoun that you have probably used to take the place of *John*. Both are objects of the verbs. Let us see if we can as easily find the object forms of the other pronouns that you have been studying. Put them into sentences, and it will be easy:

SUBJECT	OBJECT
I am going home	Anton saw me
He is going home	My mother saw him
She is going home	My mother saw her
We are going home	The man saw us
You are going home	The man saw you
They are going home	The man saw them

SUBJECT	OBJECT
I	me
he	him
she	her
it	it
we	us
you	you
they	them

When you once understand this use of subject and object you will make few mistakes with your pronouns. The subject is what is acting or doing something or saying something. The object completes the meaning of a verb or a preposition. Notice the subject and the object in this sentence: John sang a beautiful song. Who is acting? *John.* So *John* is the subject. What word finishes the meaning of *sang? Song. Song* is the object of the verb. Put a pronoun in place of *John. He* sang a beautiful song.

Find the subjects and objects in the following sentences:

The *bird* sat on the tree. The *woman* gave me a flower. The *boy* picked up a ball. I saw the *man* in the road. *Martha* can not sing. You can help *your mother.* The *boys* are playing. You saw the *girl* and me. I saw *Tom* in the street. You saw the *boys. Tom* did not see me.

Use pronouns in place of the italicized nouns in

the sentences given on the preceding page. Tell which are the subject and which are the object pronouns.

Write ten sentences, using object pronouns.
Write ten sentences, using subject pronouns.
Write five, having two pronouns for a subject.
Write five, having two pronouns for an object.

PUNCTUATION

Put the punctuation marks into the following sentences:

John said Harry where are you going
I am going to the city said Harry
Oh you hurt me cried the boy
He writes his name J H Miller
Send the letter to Detroit Michigan
Dec 9 1906
John said we would go fishing hunting and rowing

ADVERBS AND ADJECTIVES

This is an awful nice apple. It is awful cold today. She is an awful pretty girl. Her new dress is just grand.

Did you ever notice how many times some children use "awful"? It comes in every time they wish to be emphatic. If they try to leave out "awful," they seem to have no word left to express their feelings. That is the way with some persons. They have only a few adjectives and adverbs, and they use them on all occasions. Everything is "pretty"—a flower, a horse, a house, an elephant, a violet. Or everything is "awful,"

"grand," "beautiful" or "nice." Persons who talk in this way have but few words.

Every one likes to have many words and to know how to use them. First, know exactly what a word means. *Awful* means full of awe, that which fills us with awe. It is only something great, wonderful or inspiring that causes awe. A thunder-storm may be so terrific that we are really awed by it. A road around some canyon side may be awful. A train wreck may be awful. But how can an apple be "awful nice"? See what words you can put into the four sentences given above in place of "awful nice," "awful cold," "awful pretty," "just grand."

Make a list of ten adjectives that you use frequently. Look them up in your dictionary to see if you are using them with the right meaning. Use them in sentences, sometimes before the noun, and sometimes after *is*, *are*, *was* and *were*.

COMMON ERRORS

Use *to* in five sentences, as: I go *to* school.
Use *two* in nine sentences, as: Here are *two* apples.
Use *too* in nine sentences, as: This is *too* bad.
Write three sentences using *you were*.

COMPOSITION

REPRODUCTION

Tell a Christmas story you have heard or read.

WALDEN

PROMENADE ON THE SEA

Make it as vivid as the original, if you can. Use direct quotations, for they always give life to a paper.

Tell the story of a Christmas poem.

ORIGINAL WRITING

Make up a short Christmas story of your own.

Have a talk with Santa Claus.

Write a letter to some friend telling how you expect to spend your vacation.

What a jolly company of children in the picture "Promenade on the Sea." The man steering the boat looks almost as happy as the children. Do you think the children have run away from home, or are they out for a sail with an uncle or a neighbor? What kind of a boat is it? Is this a large or a small body of water? Why do you think so? Is there any danger of the children's falling overboard? Do you know what might happen to the sail if the wind should change suddenly? Imagine yourself one of these children, enjoying the sunny day, the breeze, the wide stretch of water, the rocking boat. Write a story about yourself, the other children and the kind neighbor who is taking you for a sail. Tell something that is said, using direct quotations, for they add much to such a paper.

The pupils in a fourth grade had been studying about Edison, and the following paper was written concerning one of the incidents of his boyhood:

On the wall in his place of business hangs in a frame this sentence, "Give this boy all the papers he wants on credit. W. F. S."

This is the story that Edison tells about this sentence. During the war I was selling papers on the railroad and on

the train. I went to the paper office very early every morning. One morning I went to the office very early and I found everything in great excitement. I asked them what the trouble was. One man told me that a battle had been fought and ten thousand men had been killed. I then went to the telegraph office and told the man that I would give him a paper and Harper's Magazine for a year if he would telegraph to towns and tell them that a great battle had been fought and ten thousand had been killed.

I went back to the office and told the man that I wanted one thousand papers. But the man would not give them to me without money. I then went to the Editor's office. I knocked but no one answered. I then went in. But he did not look up. But he gave me that sentence written on paper. Then the man gave me all the papers I wanted.

When I went on the train I could get ten cents for a paper. At the first town men fought and gave me twenty five cents for a paper. When I reached Port Huron I jumped off on a sand pile. I never saw such a crowd before. They screamed at me they pulled me and they tore my clothes and fought one another.

Men put twenty five cents, fifty cents, and a dollar and sometimes two dollars in my pocket and dragged the papers from me. Soon my papers were gone and my hands and pockets were full of money. When I counted my money I found that I had $150.00. I said if one telegram will do this it is worth studying. I did study it.

This is an interesting and well-told paper. It has mistakes, of course, for it was written by a fourth-grade boy who was so intent on the story that he forgot some of the things he knew about correct writing. Besides, this paper was not rewritten. If the boy had had an opportunity to take it a day or two later, read it over

carefully and correct all the mistakes he could find, it would be in better condition.

Look over this paper, enjoy it, and then see if you can improve it in any of the little formal points that even fourth-grade children know. Here are a few suggestions: Are all the quotation marks used that are needed? Is there any unnecessary repetition of words? In the sentence, "I asked them what the trouble was," who is meant by *them?* Would it be better to put in a noun? Why?

In the third paragraph, do you think that the sentences are well formed? Take the three sentences as written: "I then went in. But he did not look up. But he gave me that sentence written on paper." Are these really three different sentences? Which of these sentences belong together? Why? Is "twenty five" written correctly? Where should commas be used that are omitted in this paper? What other improvements can you make?[16]

FIFTH MONTH[16]

SUMMARY OF SUBJECTS

VERBS

Review do, go, come, sit, lie, see, write, bring, teach
Win, shake, ring, sing, can, may

PREPOSITIONS

PRONOUNS

NOUNS

Plurals
Possessives

PRONUNCIATION

SENTENCE STRUCTURE

COMPOSITION

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS

Write the four forms of do, go, come, sit, lie, see, write, bring and teach.

Are you still using "seen" instead of *saw?* If so, write the conjugation of *saw*, making complete sentences for all of the six places, as:

PAST TENSE

I saw him come	We saw the ball game
He saw me playing	You saw the ice man
She saw her aunt	They saw the horse fall

Think of some of your incorrect uses of *saw*, and put the correct forms into conjugations, making complete sentences. Write above a conjugation the name of its tense, as *past tense* is written above the one just given.

Here are some new verbs:

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
win	won	winning	won
shake	shook	shaking	shaken
ring	rang	ringing	rung
sing	sang	singing	sung

We say, he *rang* the bell; or we may say, he *rung* the bell. The same is true of the past tense of *sing;* two words are used, *sang* and *sung*. *Rang* and *sang* are the better forms to use, however, so let us practice on them.

Give nine sentences with *rang*. Nine with *sang*.

Give five sentences with *shook*.

Write the conjugation of the present perfect tense of *shake* (I have shaken). Give ten sentences using *shaken*.

Write the conjugation of the present perfect tense of *sing*. Give ten sentences using *have sung* or *has sung*.

CAN AND MAY

Can and *may* are often confused by persons who do not know how to tell one from the other; but if you have learned what each word means you can easily use them correctly. *Can* shows power; it says that you are able to do a certain thing. *May* shows permission; it says that you are permitted to do something. The sentences given below will show or illustrate this difference in meaning. You should study these sentences carefully, because it is always easier to get the meaning of a word when you see how it is used in a complete thought.

I can write my lesson (I know it, and so I *can* write it). It has stopped raining; we can play ball this recess. I am so tall I can hang my coat on the highest hook. I can't learn this lesson; it is too hard. The bird can sing beautifully. The engine can draw a long train of cars.

Ella, you may water the plants if you wish to (Ella has permission to water the plants). Mama says I may go to the circus tomorrow. You may leave my marbles in my desk, James. May I go home, Miss Allen?

PREPOSITIONS AND PRONOUNS[17]

Write sentences in which you use *in*, *into*, *between*, *by*, *with*, *for* and *to*.

There is a difference between *in* and *into*. *In* means inside of, within; as, he is *in* the house. That is, he is inside of the house, or he is within. *Into* means from the outside to the inside; as, go *into* the house. That is, go from the outside to the inside of the house.

Come *into* my room. Put the books *into* the closet. We would say, however, I am *in* my room; the books are *in* the closet.

Write three sentences using *in*. Write two using *between*. Write two using *for*.

In, *into*, *between*, *by*, *with*, *for* and *to* are prepositions. What use do you think they have in a sentence? In, "Put the books into the closet," between what two words does *into* show the relation? Is it between *books* and *closet*, or *put* and *closet?*

Finish the following thoughts by putting in object pronouns:

I saw ——. He helped ——. Julia came to school with ——. He gave —— to ——. We saw —— and ——. Ella wrote a letter to —— and ——. He struck —— and ——.

By putting subject pronouns into the following sentences show that some one is acting:

—— heard the bird singing. —— and —— are reading the book together. —— and —— are making a new dress.

Pronouns, as well as nouns, have possessive forms. They are generally used correctly after the child's mistakes of saying "hisn," "hern," "ourn" and "theirn" are conquered. Here are the three forms of the pronouns:

SUBJECT	POSSESSIVE	OBJECT
I	my	me
he	his	him
she	her	her
it	its	it
we	our	us
you	your	you
they	their	them

Think of five sentences in which possessive pronouns are used.

Think of five in which objective pronouns are used.

Think of five in which subject pronouns are used.

A pronoun may be used as the object of a preposition, as: He gave the book *to me;* he gave the book *to Minnie.* Put these two sentences into one: He gave the book to Minnie and me. Sometimes we hear, "He gave the book to Minnie and I." This is wrong. No one would say, he gave the book to I; and no matter how many other names may come into the sentence we continue to say, *to me.* He gave the book to John, Minnie and *me.* He gave the book to John, James, Henry, Minnie and *me.* Whenever a pronoun completes the meaning of a preposition, it must be an object pronoun, not a subject pronoun.

Sit by me; sit by Fred and me. Come with me; come with Uncle Will and me. The glass is for me; the glass is for you and me. Do you notice that in all these sentences *me* is the object pronoun? An object pronoun comes after a preposition whether it stands alone, or is used with other pronouns, or is used with one or more nouns.

Use in sentences object pronouns after the prepositions *in, into, between, by, with, for* and *to.* In some of the sentences use two or more pronouns as objects of the prepositions. In others use a pronoun and some person's name; as, *for Miss Brown and me.*

NOUNS

Write the singular and the plural of the nouns in the reading lesson.

Write the possessive of both the singular and the plural.

Make a list of five names ending in *s;* as, James, Charles. Write in sentences the possessive forms of these names. It is well to review points that are easily forgotten.

PRONUNCIATION[18]

Be careful not to say *then* for *than*. Pronounce the *a* clearly. Say, Mary *and* me, not Mary an' me.

Notice your own pronunciation and that of other pupils. Select five places like the above where pronunciations are not clear or where words are run together. Say, *he comes early;* not he *come searly* (he comes surly).

SENTENCE STRUCTURE[19]

You have studied a little about the subject of a sentence; you know something about verbs; and you know that an object is often needed to finish or complete the meaning of a verb. These three, the subject, the verb and the object, are the important parts of every sentence. We can not have a sentence without a subject and a verb, although we may have a great many sentences without objects. See if you can find the subjects, verbs

and objects in the sentences below. Write them like the two that are given to show you how. Put the subject first, then the verb, then the object if there is one. Leave out all other words. Leave a space between the words and separate them by a short line.

The engine draws a long train. Mama gave me an apple.

engine | draws | train **Mama | gave | apple**

The boy saw the bird. I broke my doll. The man had a horse. The flower is broken. The fish swims fast. Many fish live in the river. My father had a beautiful horse.

COMPOSITION

REPRODUCTION

Reproduce the story of some lesson. Choose one that you enjoyed, and write an interesting paper about it. Do not try to write much at a time, for you become tired and lose your interest, and therefore the paper is not so good. If the story you wish to write is long, divide it into parts, telling one a day until all have been written.

ORIGINAL WRITING

Some day when it is storming look out of the window for a few minutes, watching everything. Notice the trees, the effect of the wind, the way the rain is falling. Then write what you have seen. You may be surprised to see how interesting a storm is.

Tell how you made a sled, a wagon, a boat, an apron, a dress or any large article.

Have you an animal in which you are greatly interested? If so, write about it.

Tell the story of a picture. The "Pied Piper" is a picture that is full of interest. It was suggested to Kaulbach, a famous German artist, by a legend about an old German town. This legend is charmingly told by Robert Browning in a poem called "The Pied Piper of Hamelin." You can find the poem in any library that has a copy of Browning's poems, or you may find it in a reader. Read it, for you will greatly enjoy both the legend and the poem. Then study the picture on the next page and write your paper. If you can not find the poem write an imaginary story about the picture.

H. KAULBACH

THE PIED PIPER OF HAMELIN

SIXTH MONTH

SUMMARY OF SUBJECTS

VERBS
Shine, wind, find, bind

NOUNS
Singular and plural

PRONOUNS
Possessives

ADJECTIVES

ADVERBS

PRESENT PARTICIPLES
Used as adjectives

PUNCTUATION

SENTENCE STRUCTURE

COMPOSITION

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS

The new verbs for this month are *shine*, *wind*, *find*, *bind*. They are easy ones to learn. Make ten sentences using all of these verbs. Write five of your sentences.

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
shine	shone	shining	shone
wind	wound	winding	wound
find	found	finding	found
bind	bound	binding	bound

Write the conjugation of the past tense of *shine*, making complete sentences. Give five sentences not in your conjugation. Think of five things that can shine, and make sentences about them, using *has shone;* as, the sun has shone.

Write the present perfect tense of *bind*, making complete sentences; as, I have bound up my sore finger. Give five sentences not in your conjugation.

Is there a form of any of these verbs that you do not use correctly? Do you use the past tenses correctly? Some say, "He wounded the string," in place of he *wound* the string. Do you? If there is a place where you make a mistake in any of these verbs, think of many sentences for that form and write at least five. Try not to make the mistake again. All that is necessary is to remember to use the correct form when speaking or writing, for these verbs are so easy that but little drill is needed.

NOUNS AND PRONOUNS

Write the singular and the plural of the nouns in any one of your lessons.

Write the possessive singular and the possessive plural of the same nouns.

There is always something to learn about words and language. Last month we wrote the three forms of pronouns—the subject, the possessive and the object. These three forms are given again below, and in the possessive there is a second word that is often used:

SUBJECT	POSSESSIVE	OBJECT
I	my or mine	me
he	his	him
she	her or hers	her
it	its	it
we	our or ours	us
you	your or yours	you
they	their or theirs	them

We cannot use *their* and *theirs* in the same place. See if you can find out when to use *their* and when to use *theirs*. Here are some sentences that will help you: Where is *their* ball? Here is my ball, but where is *theirs?* Where did you put *their* hats? John found his hat, and here are *theirs* in the hall.

Give one sentence using *her;* then one with *hers*. Give one with *our;* then one with *ours*. Give one with *my;* then one with *mine*. Can you tell yet why you cannot use *mine* in place of *my?* If not, write a few more sentences with these words, and you will understand the difference in using them.

You have learned to use *myself* and *yourself* and other pronouns ending in *self*. Can you find out now how these forms are made? Do they come from the subject pronouns? From the object pronouns? From the possessive pronouns? Find out from the following table:

I	my	me	myself
he	his	him	himself
she	her	her	herself
we	our	us	ourselves
you	your	you	yourselves and yourself
they	their	them	themselves

How many come from the possessive forms? Which ones do not? With which ones do you make mistakes? Do you ever say, or hear, "hisself," "theirselves?" Why do you suppose these mistakes are made?

Why are there two forms, your*self* and your*selves*, in the second person? Why do we have *self* in the first three forms, and *selves* in the last three? What is the plural form of *wolf;* of *knife?*

REVIEW LESSONS

Use the following words in sentences:

wise	brave	savage
famous	misspelled	precious
merry	funny	curious

Put them before nouns; as, Solomon was a wise man. Use them after *is*, *are*, *was* and *were*; as, Solomon was wise.

Look at a list of verbs anywhere in this book. Use

some of these verbs in sentences with the following adverbs:

wisely	bravely	savagely
merrily	curiously	strangely
well	brightly	slowly

Read over your sentences thoughtfully, to see if the verbs and adverbs go well together.

Use the following participles as adjectives, telling something about a person, a place or an object:

shining	flying	eating	thinking
playing	fighting	buying	drinking

In how many places can you use a comma? Write sentences to show these uses.

In how many places can you use a period? Write sentences to show these uses.

Where do you use an interrogation point? An exclamation point? Give sentences to show this.

How many kinds of sentences do you know about? What punctuation do you place at the end of each?

SENTENCE STRUCTURE

He rode a white horse. About whom are we talking in this sentence? *He*. What did *he* do? He *rode*. Did he ride anything? Yes, a *horse*. *He* is the subject, *rode* is the verb and *horse* is the object. They are written below, separated as in the sentences studied last month.

He | rode | horse

A dreadful wind was blowing. What are we talking about in this sentence? A *wind*. What was the

wind doing? It was blowing. What was the wind blowing? Nothing. The subject is *wind;* the verb is *was blowing*, and there is no object. If we write the subject and the verb and omit the other words, we have the following:

wind | was blowing

A short line is placed between *wind* and *was blowing* so that you can tell at a glance what part of the sentence is the subject and what part is the verb. In some of the other lessons in this book, more of these little lines will be used for the purpose of helping you see and understand the different parts of a sentence.

The man and the dragon went together through the woods. Here we are talking about *the man and the dragon*. They *went*. The rest of the words are necessary to the sense, but they are not the object of the verb. So we write:

man and dragon | went

Write sentences in which you use the following words:

who	**when**	**flying**
which	**where**	**breaking**
that	**since**	**shouting**
	because	**crying**
	for	

Can you use the participles in the third column in more ways than one. See how *flying* is used in these sentences. The bird is *flying*. *Flying* is here a part of the verb. The *flying* bird was a robin. *Flying* is here

an adjective. See if you can use each of the other present participles in two ways.

COMPOSITION

REPRODUCTION

Tell the story of some of the lessons.

ORIGINAL WRITING

Tell the story of a picture that you like.

Is a story suggested to you by the word *climbing?* Picture to yourself something about *climbing;* then write your story.

Write a story suggested by the words, *out for a ride.*

If you live near the ocean or a large lake you will understand and enjoy the picture on the next page, "Return of the Fisherman." If you do not live near a large body of water, this picture will surely make you wish that you could see a sailing vessel like the one pictured here. See how the sails swell out in the wind. Do you see the lighthouse and the boats out on the sea? Tell a story about this picture. It may be a true one or an imaginary one.

The following little story, written by a fourth-grade child, was suggested by the words "One Pleasant Day," given by the teacher to the class:

ONE PLEASANT DAY

One pleasant morning when I was walking to school I saw a pretty little bird. She was building a nest and I looked at it and tried to make one but I could not make one like hers.

RETURN OF THE FISHERMAN

TH. WEBER

So I came on to school, and on my way I saw squirrels peeping out of their holes and jumping back into them when they saw me.

What do you think of the second sentence? Does it all belong together, or are there two thoughts in it?

Here is a story told by a fourth-grade boy about a picture that he liked:

TED AND HIS NEW BOAT

Ted was a boy who lived on a small farm. He had no brothers or sisters, but he liked to sail toy boats.

One day Ted was tired and discouraged from the old boat going to the bottom of the lake. Ted could not live without a boat to play with and he could not get the old boat out of the water because the lake was deep and wide. So he decided to make a new boat.

His father had some men working in the pine forest near by, so Ted went over to where the men were working. He got a log two feet long and six inches in diameter. He took it home and got a knife, a saw, a plane and a hammer.

Soon the boat was done. He put the boat in the water and sailed it. He made another one and this one he tied behind the sailboat. He named the boat the "Mary Garret."

He played he was going to Berlin to land some coal from New York. It landed safe at Berlin.

The writer of this paper was interested in his picture, and he succeeded in thinking out a well connected story. It sounds almost as if he himself had played with the boat, and this is what makes his story seem real.

He did not have an opportunity to make corrections in his paper. Can you make some for him? Did he use all the commas needed? Would you say a "*log* two

feet long and six inches in diameter?" What would such a piece of wood be?

Let us consider the paragraphs in this story. The first paragraph is short; but that is all right, especially in a child's paper. It tells who Ted was. We may say that it introduces the boy to the reader. The second paragraph shows how important a boat was to the happiness of Ted, and the necessity of having a new boat. The third tells how Ted got together the material for a new boat. The fourth tells of making the boats, and the fifth tells of the success of the play voyage.

Probably the writer of this little story did not think out all of these points before he began to write; but, as he wrote, when he noticed that he had finished one thought, he began a new paragraph. That is the way to write many papers. When the story is long it is well to make a short outline. Its headings will usually be the thoughts for the paragraphs.

My Pets is a very simple subject for a paper. Let us say that you have a dog, a cat and a horse. You are going to write about them all. In the first paragraph you may wish to give some thoughts that belong to all three pets. You wish to tell how much you think of them, whether they are yours, or whether you merely call them yours. After this introduction each pet has a paragraph to itself; perhaps it will have more, if there are several things to be told about any one of them. They may all be in the country at your grandmother's, and you tell that to finish the story.

Write on this subject, or some other that you can easily divide into paragraphs before beginning to write.

SEVENTH MONTH

SUMMARY OF SUBJECTS

VERBS

Summary of half the verbs of the year

NOUNS

Plurals

PRONOUNS

PUNCTUATION

SENTENCE STRUCTURE

COMPOSITION

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS[20]

As we are nearing the end of the year, it is well to go over what you have been trying to learn, in order to be sure that it is well known and that it is in everyday use. Below are half of the verbs studied so far this year, with some of those studied last year. Lay a piece of paper over the last three forms. Copy the present tenses. Finish your list by writing the other three forms in their proper places, without looking at the book. When your list is finished compare it with the one in the book.

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
eat	ate	eating	eaten
beat	beat	beating	beaten
bite	bit	biting	bitten
hide	hid	hiding	hidden
give	gave	giving	given
ride	rode	riding	ridden
be	was	being	been
see	saw	seeing	seen
come	came	coming	come
go	went	going	gone
do	did	doing	done
tear	tore	tearing	torn
win	won	winning	won
shine	shone	shining	shone
stick	stuck	sticking	stuck
strike	struck	striking	struck
lie	lay	lying	lain
sit	sat	sitting	sat
dig	dug	digging	dug
lay	laid	laying	laid
set	set	setting	set
ring	rang	ringing	rung
sing	sang	singing	sung

Write the past tense of *eat*, making complete sentences. Give five sentences not in your conjugation.

Write the present perfect tense (I have eaten). Give nine sentences using *eaten*.

Make a list of all the forms of these verbs that you use incorrectly. Think out three sentences for every such form and write one. If you make a great many mistakes divide this into two lessons; but be sure to think of all your mistakes. That is the way to correct them.

Fill in the blanks in the following sentences by using fitting words from the list below them:

Who has —— my apple? Charlie has —— to school. Mary has —— her apron. Some one has —— a piece out of my pie. We have —— five miles this morning. This pen is ——; who —— it?

torn	**eaten**	**bitten**	**gone**
did	**ridden**	**broken**	

REVIEW LESSONS

How many ways are there of forming the plurals of nouns? Make a list of twenty nouns in the singular, choosing them from the reader, a story-book or any conversation. In an opposite column write the plurals.

Fill out the blanks in the following sentences:

He broke the window ——self. The boys blamed me, but they hid the hammer ——selves. Here, John, is the parcel; can you lift it your——? I did it my——.

The pronouns *who*, *which* and *what* are sometimes

used to connect parts of sentences. That is the way in which you have been using them. They may also be used to ask questions, as follows:

Who took my hat? *Which* horse can you ride? *What* flowers have you planted this spring?

Write two sentences for each of these pronouns, asking questions with them.

Write a sentence using a series of nouns, putting in the commas correctly, as: Father, mother and the children are going on the boat.

Think of some noun; put two adjectives before it, using the commas correctly.

Write a sentence with a word of address at the beginning, at the end and in the middle. Use the commas.

Write a sentence with a quotation. Where do you use a comma?

How many uses do you know for the apostrophe? Write a sentence to show each use.

SENTENCE STRUCTURE

Below are several sentences that can be pictured easily in diagrams. Show the subject, verb and object and leave out the other words. Later you will learn what to do with all the words in a sentence.

The wind blew hard all night. The hunter killed ten ducks. The house was burned last week. The bravery of the engineer saved the train. The cowardice of the engineer caused the death of many people.

In the first sentence, what is acting or doing something? The *wind*. *Wind* is the subject of the sentence. What did the wind do? It *blew*. *Blew* is the verb. We write the subject and verb, separating them by a line and a space:

wind | blew

Who is acting in the second sentence? The *hunter*. What did the hunter do? He *killed* something. *Killed* is the verb. Is there an object in this sentence? Was anything killed? Yes *ducks* were killed. Arrange the subject, verb and object as follows:

hunter | killed | ducks

In the fourth and fifth sentences be sure to get the right subjects. Was it the engineer who saved the train, or was it his bravery? Was it the engineer or the cowardice that caused the death of many people?

cowardice | caused | death

COMPOSITION

What do you think of when you read, "Out in the muddy street"? Write your thoughts.

Tell about some bird's nest that you know.

Tell about some old person you have seen lately.

On the next page is the picture of a wounded hound. The poor dog has hurt his leg. How may it have happened? Do you think he is suffering? What kind of a look is on his face? Do you think he trusts the old man, or do you think he is afraid? Do you think this hound is a valuable dog? What is the old

R. ANSDELL

THE WOUNDED HOUND

man doing? Why? See how the other dogs watch the hound. Do they appear afraid of him? Write a story about this patient, suffering hound; do not be satisfied with merely answering these questions about him.

There follows a well written short paper by a fourth-grade boy, giving some thoughts about a storm:

A STORM

There was a thunder storm a few days ago and the wind blew down some trees. Thunder was roaring and the lightning was flashing all over, it kept it up all day and I could not go outside of the door.

About six o'clock it stopped and I went out with a basket to gather some of the flowers that were left. I got a basket of flowers and I went into the house.

The next day there was a flood and I made a spear and got all of the wood out of the cellar. The flood lasted for many days after.

When it was the day to go to school I had to stay home for three days and a half because of the flood.

The paragraphs are well formed. What is the thought in each?

Can you make better divisions of the sentences in the first paragraph? In the third? The writer did not stop at the end of his sentences; he put two into one. Find the end of every sentence and put a period there. You may have to use a few more words than the writer used, but you can make better sentences.

EIGHTH MONTH

SUMMARY OF SUBJECTS

VERBS

Completion of summary of verbs of the year

PRONOUNS

Subject, possessive, object

QUOTATIONS

SENTENCE STRUCTURE

COMPOSITION

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS

Last month you had a list of half of the verbs that you have studied during the year. Here are the rest of them:

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
catch	caught	catching	caught
teach	taught	teaching	taught
bring	brought	bringing	brought
buy	bought	buying	bought
fight	fought	fighting	fought
think	thought	thinking	thought
find	found	finding	found
wind	wound	winding	wound
bind	bound	binding	bound
blow	blew	blowing	blown
throw	threw	throwing	thrown
know	knew	knowing	known
grow	grew	growing	grown
draw	drew	drawing	drawn
fly	flew	flying	flown
steal	stole	stealing	stolen
break	broke	breaking	broken
speak	spoke	speaking	spoken
get	got	getting	got
forget	forgot	forgetting	forgotten
write	wrote	writing	written
shake	shook	shaking	shaken
take	took	taking	taken

Pick out the forms in which you make mistakes. Be careful to find them all; because, when you can see your own mistakes, you are a long way on the road to getting rid of them. Are you sure you say, my letter is *written;* the tree was well *shaken;* John *has taken* James' hat; I have *forgotten?*

Do you ever say, "He ketched the ball," for he *caught* the ball? Or, "The wind blowed," for the wind *blew?* If you do, try hard to overcome soon these and similar errors.

Use *may* in five sentences. Use *can* in five.

PRONOUNS

Make out again a list of the subject, possessive and object pronouns.

Write five sentences in which you use the subject forms of pronouns. Have a name and a pronoun in two sentences. Have two pronouns in another sentence.

Write five sentences with object pronouns, using some of them after the prepositions, *to*, *for* or *with*. Use two pronouns at a time in a sentence as objects of one preposition. Use in a sentence a name and a pronoun as objects of one preposition.

QUOTATIONS

Write five short statements you have heard.

Write five questions you have heard.

Punctuate the ten sentences you have written, not forgetting the quotation marks. Put in the name of the person who was speaking. Put it once at the beginning, once at the end and once in the middle of a sentence.

SENTENCE STRUCTURE

In each of the following sentences find the subject, verb and object:

The fox said, "Good!" The man and the sly fox threw the stone down again. A king had a beautiful daughter. A poor man lived near the palace.

Write the subject, verb and object as you did last month, separating them by a short line and leaving out all other words.

COMPOSITION

Tell the story of one of the lessons.

Write a letter to one of your playmates, telling about a game you have learned to play.

Write a letter to an aunt or an uncle, telling something you want them to know. Be sure that all the punctuation marks are in the heading, as:

Los Angeles, California,
November 25, 1907.

My dear Aunt:

Bring an envelope to school or make one. Address it. Draw one on paper, and write the address in the proper place.

Mrs. Charles L. Fenton
1319 Wenn Street
Detroit
Michigan

Tell of a dream you have had, and make it complete. Dreams are usually so unfinished that you may have to imagine a great deal in order to make a complete story of what you dreamed.

Tell of a romp or a visit in some barn, yard or wood-lot.

Write a story suggested by the following words: fairy princess, forest, dancing, midnight.

The picture, "Lesson in Boat-building," on the opposite page, is full of suggestions for stories. The old man is probably a fisherman. Perhaps he is too old to go out on the ocean, and he is passing away some of his time in teaching the boy to make toy boats. Do you see in what a strange house he lives? It is an old worn-out boat, with a thatched roof. Behind the two odd houses is the ocean, on which the old fisherman has spent many fair and many stormy days. Write a story suggested by this picture.

No matter what you are writing about, put in what you have enjoyed. Do not write merely to fill up paper. It is better to have a short paper with one interesting thought, than a long paper full of things that no one cares to read. Write what has interested you.

H. BACON

LESSON IN BOAT BUILDING

REMAINING WEEKS OF THE YEAR

SUMMARY OF SUBJECTS

VERBS

ABBREVIATIONS

ADJECTIVES

ADVERBS

PRONOUNS

PRESENT PARTICIPLES

PUNCTUATION

COMMON ERRORS

SENTENCE STRUCTURE

COMPOSITION

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix

VERBS[21]

BE

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
be	was	being	been

There are many things to learn about this verb, because it is one of the most irregular in our language. You have corrected some of your mistakes in its use, and you are now old enough to understand much more about all its forms. Let us have as much of its conjugation as you have studied, for a conjugation always helps you learn the correct uses of a verb.

PRESENT TENSE		PRESENT PERFECT TENSE	
I am	we are	I have been	we have been
you are	you are	you have been	you have been
he is	they are	he has been	they have been

PAST TENSE		PAST PERFECT TENSE	
I was	we were	I had been	we had been
you were	you were	you had been	you had been
he was	they were	he had been	they had been

FUTURE TENSE

I shall be	we shall be
you will be	you will be
he will be	they will be

What are the common mistakes in using this verb? Are they not, "you was," "they was"? You know that you should always say *you were*, *they were*, but do you remember to do so when you are speaking? Many mistakes are made when *there* is used, as: "There's the boys," in place of, *there are* the boys. "There was ten dollars

in my purse," in place of, *there were* ten dollars in my purse.

Give ten sentences every day for a week with *you were.*

Give ten sentences with *they were.*

Give ten sentences with *there are.*

Give ten sentences with *there were.*

Another mistake made with this verb is using "ain't" or "hain't" for the contractions of the present tense. We hear constantly, *I ain't, you ain't,* and so on through all the forms. Let us form the right contractions.

PRESENT TENSE

I am	I'm	we are	we're
you are	you're	you are	you're
he is	he's	they are	they're
I am not	I'm not	we are not	we're not
you are not	you're not	you are not	you're not
he is not	he's not	they are not	they're not

In the past tense we hear: "I wa'n't there." "You wa'n't there." In all six places of the past tense "wa'n't" is heard. This is not wrong, but it is not good English. Let us find out what are the correct contractions:

I was not there	I wasn't there
you were not there	you weren't there
he was not there	he wasn't there
we were not there	we weren't there
you were not there	you weren't there
they were not there	they weren't there

In the present perfect tense we hear: I ain't or hain't been there. You ain't been there. These forms should be:

I haven't been there	we haven't been there
you haven't been there	you haven't been there
he hasn't been there	they haven't been there

In the future tense the mistakes are in using *will* with *I* and *we* when we mean *shall*. *I shall* means that I am going to do something; *I will* means that I am determined to do something. We often hear, "I will not come if it rains." This shows more determination than is necessary. In such a sentence, one usually means to say what is going to happen; that is, I *shall not* come if it rains.

Give five sentences with *I shall* or *we shall*.

CONTRACTIONS IN *DO*

Many persons make a mistake in the contraction used for the third person of *do* with *not*. You will easily see it in the following conjugation:

I do not	I don't	we do not	we don't
you do not	you don't	you do not	you don't
he does not	he doesn't	they do not	they don't

The contraction for *do not* is *don't*. *Do not* is found in all but one of the six places of the present tense, so it is not surprising that a mistake is made in the one place where *does not* is found. *He does not* contracts into he *doesn't*, but many persons always say "he don't," "my father don't," "she don't." These should be *he doesn't*, *my father doesn't*, *she doesn't*.

Give one sentence a day for a week, using *doesn't*.

Write out all the other contractions that you can think of. Some of these are: can't, wouldn't, shouldn't, haven't.

ABBREVIATIONS

The following is a list of the abbreviations that should be known by the pupils of this grade:

Days of the week	
Months	
All states well known to the pupils	
A.	answer
A. D.	In the year of our Lord (Anno Domini)
Ave.	Avenue
B. C.	before Christ
Capt.	Captain
Co.	company, county
ct., cts.	cent, cents
doz.	dozen
Dr.	Doctor
E.	east
Ex.	example
ft.	foot, feet
in.	inch, inches
lb., lbs.	pound, pounds
Mr.	Mister
Mrs.	Mistress
N.	north
P. O.	post office
Prof.	Professor
Q.	question
S.	south
St.	Street
Supt.	Superintendent
U. S.	United States
W.	west

The work in arithmetic, geography or general reading may call for still other abbreviations. If so, they should be given as required.

ADJECTIVES[22]

Look at an adjective in the list below and think of some noun that it exactly describes. Use this adjective and noun together in a sentence. You know that there are two ways in which you can use an adjective. One is to put it before the noun it describes; as, the *insecure* bridge was swept away by the flood. The second is to put the adjective with some form of the verb *be;* as, this bridge is *insecure.* Use the adjectives in the list below in sentences in one or both these ways. Write two or three of these sentences for one exercise. Before the end of the year you can put all the following adjectives with nouns, using them in sentences:

comfortable	different	careful
ragged	wise	good
important	foolish	healthy
happy	interesting	tender
wicked	naughty	wealthy
mischievous	dreadful	awful

ADVERBS

Adverbs are used to describe actions. They belong with verbs. Find verbs that are described by adverbs in the list below. Put a verb and an adverb that belong together into a sentence.

Write three or four such sentences for an exercise, and finish the following list before the end of the year:

rapidly	comfortably	tenderly	wisely
foolishly	happily	carefully	boldly
certainly	loudly	dreadfully	distinctly
gently	firmly	differently	calmly
fast	curiously	suddenly	

All but one of the adverbs on page 193 ends with *ly*. If *ly* were left off would the words still be adverbs? What would they be? How should they then be used?

PRONOUNS

Give again some very simple sentences using the subject and object pronouns correctly. By such exercises you can train yourself to an easy and natural use of correct forms. Some illustrative sentences follow, to give you suggestions about making yours:

John went to school. I went to school. John and I went to school. (Never "John and *me* went to school" nor "*Me* and John went to school.")

John went to the city. He went to the city. He and John went to the city. (Never, *him* and John went to the city.)

John was late. She was late. She and John were late. (Never, *her* and John *was* late.)

John heard the thunder. They heard the thunder. They and John heard the thunder. (Never, *them* and John heard the thunder.)

If a pronoun only is used as subject—*I*, *he*, *she* or *they*—it is very easy to know the correct form. You would never say, *me* went to school, *him* went to the city, *her* was late, *them* heard the thunder. But when a noun and a pronoun are used together as the subject, mistakes are frequent. If you are ever troubled to know if you are using the pronouns correctly in such a place, leave out the noun and use the pronoun alone. You may start to say, "John and me went to school," and stop, wondering if you should say *me*. Leave out *John;* you say naturally, *I* went to school. You know immediately that

this is right, and you correct the whole sentence with perfect ease: *John* and *I* went to school. This plan will always help you.

You know an object finishes or completes the thought of a verb. A few sentences are given below to recall the use of the object pronoun:

The man saw the boy. The man saw *me.* The man saw the boy and *me.*

The man saw *him.*	The man saw *him* and the boy.
The man saw *her.*	The man saw *her* and the boy.
The man saw *them.*	The man saw *them* and the boy.

Some persons do not use the object pronoun correctly after a preposition. We hear, "James gave the candy to you and *I.*" This is wrong. Make two sentences in this way:

James gave the candy to *you.* James gave the candy to me. James gave the candy to *you* and *me.*

The man came with *you.* The man came with *him.* The man came with *you* and *him.*

Here are several prepositions, *by*, *for*, *behind*, *with*, *to*, *against*. Use them in sentences with two pronouns for objects. In order to fix in your mind the sound of these phrases, say them over three or four times, as: by him and me; with you and her; against her and me; behind him and her; for you and them.

Do not make the mistake of saying, "Mary, she went," for *Mary went* or *she went*. Think of five other sentences where you make or hear this mistake and write them correctly.

REVIEW LESSONS[23]

The third form of the verb always ends in *ing*. It is called the present participle. This is a pleasant part of the verb to use, as you already know. Look at your lists of verbs, and write five present participles; as, singing, growing.

Use *singing* in at least three sentences, trying to use it in three different ways, as: *Singing* is one of our pleasant lessons. Our apple tree is full of *singing* birds. You were *singing* when I passed your house.

Write three sentences using *growing*. Then use in sentences the five participles that you selected.

Write five questions about your hat.

Make five statements about the school yard.

What mark do you put at the end of a question? What one at the end of a statement?

Write the heading of a letter to an aunt or an uncle. Be careful about the punctuation.

Write the initials of your name. What mark do you put after the letters? Why?

Write a sentence telling what was done by three of the boys or girls at recess. Mention every pupil by name. How do you separate the names? Give the reason.

Write a sentence telling one of your friends to do something. How do you separate the name from the rest of the sentence? Give the reason.

Write an answer to a question, using *yes* or *no*. How do you separate *yes* or *no* from the rest of the sentence? Why?

Use *Oh* in a sentence. What mark do you put after *Oh?* May this mark be placed anywhere else in the sentence? Write an exclamation showing this last use.

Divide these words into their syllables by spacing them, as, *pro nun ci a tion*: comma, address, interrogation, question, series, statement, period. If such a division comes at the end of a line, how will you show that part of the word is on one line and part on another?

Use the following in sentences:

those books	**those boys**	**those men**
those hats	**those marbles**	**those Christmas trees**
those kittens	**those birds**	**those horses**

Do you ever make the mistake now of using *them* in place of *those?* Do you remember to say, I haven't a pencil? Or do you still say sometimes, "I ain't got no pencil" ? Give five sentences in which you use the correct expression.

Think a moment or two of the way in which the morning newspaper is delivered. Write six or eight sentences about it. See that every sentence has one complete thought, but no more.

If possible, put two of these thoughts that you have written into one sentence by using *who*, *which*, *that*; or *while*, *because*, *for*, or some similar word. Have you connected two thoughts so that they have become one?

MEYER VON BREMEN, 1813-1886

THE WOUNDED LAMB

Take the simple sentences that you wrote first about the newspaper. See if you can add thoughts to any of the nouns by using these prepositions with an object: *by*, *with*, *for*, *of*, *behind*, *before*, *between*, *after*.

COMPOSITION

REPRODUCTION

Tell in writing the story of some poem that you have read and liked.

Write some story that you have read or heard told. If it is long, divide it into two or more short parts, making each part a little story by itself.

ORIGINAL WRITING

Look at the things shown in some store window, and write what you would like to do with some of them.

Think of stories suggested by these groups of words: a box, a boy and a knife; a delivery wagon and a frightened horse; a lead pencil and a thoughtless boy.

Watch some men putting down a water-main or working on the street. Tell about them and their work.

Where does the water come from that you use at home? How does it get there?

In the picture on the opposite page, "The Wounded Lamb," what are the children doing? What has the tallest girl in her arms? What do you think may have happened? Do the children seem sorry for the lamb? What was the little girl doing when the older one brought home the lamb? Tell the story that you see in this picture.

The story of the rivalry between the sun and the wind in the attempt to make the man take off his coat had been read to a fourth-grade class. In the science talks some one said that the buds in the spring were like the man; they buttoned themselves up tight in their coats. This led to writing the story of the buds.

THE WIND AND THE ROSEBUD

All the rosebuds and lilies were trying to show their beautiful colors.

The rosebud was trying to open its little brown coat when all at once there came a whistle of the wind. The wind said, "I know you have been wanting me. I will open your coat for you. Wait for me."

So it blew and blew until it blew the rose's coat off.

THE WIND AND THE TREE AND THE SUN

All the little buds on the peach tree had on their warm brown cloaks. The rough wind said, "I will make the buds take off those warm cloaks so every one can see how pretty they are."

Then he blew and blew upon them all winter long, but they were like the man. They held their cloaks very closely together. They would not take them off for the cold wind. In the spring time the wind stopped blowing. The sun said, "Now I will make the buds throw off their cloaks." So he began to shine brightly upon the tree. The little buds began to lift their heads. Soon they were glad to take off their close, brown cloaks, and come out in their soft pink dresses. By and by their sister leaves peeped out in their bright green dresses. The warm, pleasant sun did more than the cold wind.

FIFTH-YEAR GRADE

TO THE TEACHER

The author of this book has had much experience in teaching language, and in supervising the teaching of language, in elementary and secondary schools. Most of her work as a supervisor of the subject has been in primary and grammar grades, and an intimate acquaintance with the needs and limitations of teachers and pupils has given her a somewhat detailed knowledge of their difficulties and discouragements. Her chief aim has been to help teachers in their efforts to develop in the pupil the power to think systematically and to express his thoughts in good English. This she has endeavored to do by sympathetic advice and by the introduction of simple, constructive methods.

It is her desire to give to the teachers who may use this book some of the beneficial results of the experience of the teacher and the supervisor. This has been done by placing in the appendix suggestions and advice on almost every point that has given her teachers serious trouble. The author requests and urges that these suggestions be studied carefully by the teacher, for she considers them one of the most important features of the book. Specific reference is made to each suggestion by the use of Arabic figures in the body of the text.

FIRST MONTH

SUMMARY OF SUBJECTS

VERBS

- Use in sentences
- Conjugation of begin

NOUNS

- Common and Proper
- Plural
- Possessive case

SYNONYMS

COMMON ERRORS

QUOTATIONS

ADJECTIVES

PUNCTUATION

PRONUNCIATION

PARAGRAPH STRUCTURE

COMPOSITION

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS

You learned many things about verbs in the third and fourth grades, and by much practice you were able to use these words very well in your conversation and in your composition work. During this year you will learn many more things about verbs, and you can then make them help you still more in your writing and speaking. If you have not studied this book before, you may find it helpful to spend a little time in reviewing what is said about verbs in the third and fourth grades. You may also find it helpful to review in this way some of the other language topics that you will study this year. Your teacher will tell you what parts of the third and fourth grades to review.

Mistakes are often made in the past tense and past participle of the verbs in the list below. These verbs, however, are not very difficult. To use them correctly is only a matter of practice and memory.

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
ring	rang	ringing	rung
sing	sang	singing	sung
sink	sank	sinking	sunk
spring	sprang	springing	sprung
drink	drank	drinking	drunk
shrink	shrank	shrinking	shrunk
swim	swam	swimming	swum
begin	began	beginning	begun

Write ten sentences using the past tense of each of the verbs given above, as: The whole school *sang* at the picnic last week. The bell *rang* at nine o'clock.

Write a sentence for each of these verbs, using the present perfect tense (*have* or *has* with the past participle), as: The ship *has sunk* in deep water. *Have* you *begun* to study geography?

NOUNS

COMMON AND PROPER

Man, *boy*, *girl* and *woman* are all names; they are therefore nouns. *Horse*, *dog* and *cat* are nouns. *Rain*, *snow* and *hail* are nouns. The name of anything is a noun. Write a list of ten things that you can see. Write a list of five things that you can hear; of five that you can feel; of five that you can smell. All the names you have written are nouns.

If we say "cat," the word may apply to any cat, yours or mine or the neighbor's; but when I say "Bobo," I mean *my* cat, and he knows it as well as I, for I have spoken *his* name. You say "dog," but no dog will come at the word, for it belongs to any and all dogs; but if your dog's name is Rover and you call "Rover! Rover!" he comes to you quickly. If the teacher says "boy" or "girl" it means little to you; but if she speaks your name, you look up instantly.

So we see that we have two kinds of nouns. One is common to all things of that class; as dog, which is common to all dogs. The other is the name of one individual; as Rover, which means a certain dog. The names of individuals are called proper nouns. Those that can be used for any one of a class are called common nouns.

Here are some common nouns in one column with a proper noun in the opposite column:

COMMON	PROPER	COMMON	PROPER
man	Mr. Johnson	boy	John
horse	Dick	dog	Rover
mountain	Mt. Shasta	city	New York
day	Wednesday	month	January
steamship	Captain Weber	lake	Lake Tahoe

Notice that all the proper nouns begin with capital letters.

Write twenty nouns, any that occur to you. Put the common nouns into one list: the proper nouns into another.

What is a noun? What is a common noun? What rule have you learned for writing all proper nouns? Word it yourself, and you will remember it more easily.

PLURAL OF NOUNS

Most nouns and pronouns have two forms, as: duck, ducks; man, men; he, they. The first form is called the singular; it is used when only one person or thing is meant. The second form is called the plural; it is used when more than one is meant. You have found plurals of nouns all through the primary grades, and it should be very easy for you to put together what you have learned. Write the plural forms for the nouns given below in the singular. Then tell how the plurals have been made.

card	dog	letter
book	rat	ball
map	paper	inkwell

The plurals of the nouns given on the preceding page are formed by adding *s* to the singular forms.

box	brush	bush
ditch	glass	fox
ax	gas	loss

All the nouns in the above list take *es* in the plural, because *s* alone can not unite in sound with their final letters. You can not say easily boxs, or ditchs, or glasss. The following common-sense rule is made because of this condition:

If the singular of a noun ends with a sound that can not unite easily with *s*, the plural is formed by adding *es*.

A number of nouns ending in *o* take *es* in the plural. Write the plural of the following:

potato	tomato	negro
echo	volcano	motto
mosquito	hero	cargo

As you see, this is not a new way of forming the plural. It is the same as in *box* and *brush*, except that box becomes *box es*, with an extra syllable; while potato becomes *po ta toes*, without the addition of another syllable.

Some nouns take *en* in their plural. This is an old, old form. Centuries ago, there went to England from the continent of Europe some Germanic tribes. They conquered the island, and their language was spoken from one end to the other of the newly won land. Many of their words, like German words of today, formed their plural in *n* or *en*. *Knabe* is the German word today for *boy;* its plural is *Knaben*. *Ochs* (ox) becomes *Ochsen* (oxen) in the plural. As the English language was

slowly formed through the centuries, some of these words were kept, others were lost; some of the plurals were kept, others were lost. *Ochs* became *ox*, and it kept its plural *en*, making *oxen*. *Knabe* disappeared, and *boy* took its place with its plural *s*; but *knave* stays in the English language, and it is all that remains in form or meaning of German *Knabe*. Whenever you find a word taking a plural in *en* you may know that it is a very old word and that it has traveled far. A language grows and changes very much as a person does; but a person's life, growth and death are measured by years, while those of a language are measured by centuries.

There are two more ways of forming plurals. One is where the word itself changes—mouse, mice; the other is where there is no change at all—deer, deer.

Take some paper and rule off five columns. Head them like those given below. From day to day, and from week to week, put into these columns some of the nouns that you find in reading or that you hear in conversation, and write the plurals. So many take a plural in *s* or *es* that there is no need of writing many of them, but be sure to know the plural form.

S		Es		En	
boy	boys	box	boxes	child	children
hat	hats	tomato	tomatoes	ox	oxen
wife	wives	brush	brushes		
knife	knives	hero	heroes		
		leaf	leaves		

New Word		Unchanged	
mouse	mice	deer	deer
		sheep	sheep

There is little difficulty in forming plurals except

in spelling words that end with *f*, *fe* or *o*. Notice such words carefully; notice also the nouns that do not change in the plural. Some persons put an *s* on deer, saying "deers"; but a little observation prevents such mistakes.

POSSESSIVE CASE

Study the following lists to see how the possessive case is formed:

SINGULAR		PLURAL	
man	man's	men	men's
duck	duck's	ducks	ducks'
John	John's	mothers	mothers'
Charles	Charles'	children	children's
James	James'		
princess	princess'		

How is the singular possessive usually formed? Is the plural possessive ever formed in this way? When does it not take *'s?* What is added then? Make your own rules for forming the singular possessive, the plural possessive and the possessive of a noun that ends in *s*.

Write the possessive form, in both the singular and plural, of the nouns that you listed when studying plurals.

REVIEWS

If you do not know what synonyms are, read what is said about them in the third and fourth grades. Select from your conversation ten words that you use very frequently. See if you can find synonyms for them. Use these synonyms in sentences in order to increase your power over words.

What is the difference between *steal* and *rob?* *Bring* and *fetch?*

What is a synonym?

Notice the following correct forms:

I haven't a pencil, or, I have no pencil. I'm not going. He didn't do anything to you, or, he did nothing to you. She didn't hit you. I didn't say anything, or I said nothing.

If you use any of the incorrect forms given below instead of the above correct forms, think out many sentences during this month where you will use the correct expression. Work faithfully until you master thoroughly these incorrect expressions:

I ain't got no pencil. I hain't a going. He never done nothin' to you. She never hit you. I didn't say nothin'.

Think out a conversation that you would like to have with your father. Write it, and put in the quotation marks. Be sure to have some broken quotations.

Pronounce the *st* and the *sts* in all words where these combinations occur:

nests	lest	jest	fast
rests	best	boast	last
roasts	most	roast	nest

Many errors are made in pronouncing words of this kind. List them and drill on them.

ADJECTIVES

The man saved the child from drowning. In this sentence is stated a fact that, if real, would quickly arouse our interest; but see in the following sentences how much is added by the use of certain words:

The *brave* man saved the *little* child from drowning.

The *brave old* man saved the *little blind* child from drowning.

The italicized words are adjectives. They are descriptive adjectives, because they give some fact that describes the nouns with which they are used. Adjectives add much to our language, but we must know how to use them. We must select the right words so that they will say exactly what we want them to say.

Select from your reader ten adjectives that you do not use very commonly. Use them in sentences. Do not put them with the nouns that they describe in the reader.

Use the following present participles in sentences as adjectives:

running	**playing**	**shouting**
singing	**dancing**	**crying**
laughing	**fighting**	**helping**

After you have used the above words in sentences, put two or three of them into one sentence, using commas correctly.

Write the rule for this use of commas.

What is an adjective?

COMPARISON OF ADJECTIVES

Use the following adjectives in sentences:

clean	large	sweet	happy	many	heavy
tall	bad	neat	deep	sad	far

Compare the adjectives given above. If you do not know how to do this, read what is said about the comparison of adjectives in the fourth grade. Put in a column those that take *er* and *est*; as,

clean	cleaner	cleanest

A, *an*, *the*, are all adjectives. They are used constantly in talking and writing.

Notice what is peculiar to these adjectives: bad, happy, many, heavy, far. We should not say bad, badder, baddest. We say: this boy is *bad*, this one is *worse* and this one is the *worst*. *Happy* and *heavy* take *er* and *est*, but the final *y* changes to *i*. So the words become happier, happiest; heavier, heaviest. *Many* changes to a new word when compared; as, this girl has *many* apples, her sister has *more*, but her mother has the *most*. We do not say *far-er*, but put in some letters to soften the sound, making *far*, *farther*, *farthest*. Note the following comparison of these irregular adjectives:

bad	worse	worst
happy	happier	happiest
far	farther	farthest
many	more	most
heavy	heavier	heaviest

Several adjectives are compared in an irregular way like those above, and they are generally some of the little, common, everyday words.

Make a list of ten adjectives from either your conversation or your readers, and write the comparisons.

PUNCTUATION

The big, black, ugly dog bit the child.
John, come here immediately.
Yes, mama, I am coming.
Father said, "You are to stay at home today."
"Yes," said mother, "but he can go tomorrow."
Dec. 10, 1907.
Los Angeles, California.
He signs his name J. H. Painter.
Mr. and Mrs. Betting have gone to Buffalo, N. Y.
"Quick! Quick! Don't you hear me calling you, Mason?" cried John.

Write the reasons for all of the punctuation marks used above.

Write sentences of your own, showing the same uses.

Write the reasons for all of the capital letters used above.

Write sentences of your own, showing the same uses.

Can you give any other use of the comma; the period; the exclamation point?

PARAGRAPH STRUCTURE

For a long time you have been trying to arrange your papers in paragraphs, and you probably have considerable knowledge about these divisions. Let us study them a little more deeply than you could in the fourth grade.

A paragraph is a group of sentences all in one line of thought. From sentence to sentence the thought grows, the story moves forward, the description becomes more vivid. Then comes the real difficulty: that of knowing when to change from one paragraph to another. You may not make your divisions as an older person would make his; but never mind, you are learning by making the paragraphs; and in time you may know as much about paragraphing as any older writer.

Remember that the sentences of a paragraph must be related to one another: that is, they must be about the same general idea, or thought, or subject. When this close relation ends, it is time to begin another paragraph.

Let us take a very easy subject, to illustrate what has been said. You may be writing about your dog. That is the subject of your whole paper, but you intend telling several things about him. As you think of what you are going to write, you know that you want to tell about his appearance, his usefulness, his tricks and the friendship between yourself and him. These are your four paragraphs. Write such a paper, making these paragraphs.

COMPOSITION

Think about some animal, house, tree or street that you know very well. Picture it to yourself until it stands out vividly in your mind. Think of its beauties, its peculiarities or its striking features. When you can see it very clearly, write about it. Describe it so accurately and so interestingly that others will see it as you do.

Make the first page of your paper look as well as the

first page of a book. Do not begin high up on the paper. Leave a margin of about two inches at the top. Leave a margin of an inch on the left side of the page, and one of a half inch on the right side. Write the subject in the middle of the page, using capitals for the nouns, verbs and adjectives. The teacher probably has some heading for you to put at the beginning of every paper. If not, use one like the following:

Elton School.
Fifth Grade.
Composition.

Fresno, California,
February 12, 1908.
Daniel Gray.

(Subject of Paper)

Number every page. While writing try to remember to put capitals and punctuation marks in the proper places. If you do not know how to spell a word, ask the teacher, if that is permitted, or look it up in the dictionary. Do not guess at it, for you may be learning to spell incorrectly by so doing; and it is harder to correct mistakes than to learn correctly in the first place.

Read your paper over after it is finished. It is better not to do this immediately, but to wait three or four hours after the writing, or until the next day. While deeply interested in what he is writing, any one may forget many little points; but by reading the paper over quietly some time later, many mistakes will be easily discovered and corrected. Real strength is the ability to find and correct one's own mistakes.

Did you see anything that interested you this morning as you were coming to school? Perhaps it was something in a store or on the street. It may have been a

HOLMES

DAY'S WORK DONE

new bicycle, a fine horse or a car off the track. Think what it was; then write about it. Don't put in dull little details, any more than you would tell them if talking to your chum. Write the interesting things.

Bring to school a picture that you like, taken from a book, paper or magazine. What is there about it that you enjoy? Does it tell you a story? If so, write it. If you can not bring the picture to school, look at it at home and tell your story about it at school; or study the picture "Day's Work Done" on the opposite page, and write a story suggested by it. Whose work is done for the day? What do you think he has been doing? What is he going to have now? Who is taking care of him? Is it work to care for him? Do you think the children like that kind of work? What makes you think so? Is the dog interested? Why? Do you think that he and the donkey are friends? Do animals sometimes become friends? What makes you think so? Is this a picture of an American scene? Do you see through the door of the stable the thatched roof of a shed? Have you ever read of countries where such roofs are used? Enjoy the picture and let it suggest to you an interesting story. Write the story.

Have you ever visited a livery stable? Why were you interested in it? Were there many horses there? Did they know their stalls? Did every one have his own stall? Was there a corral or feedyard? How were the horses cared for? There are many interesting things to tell about horses and their care. Can you tell any of them?

Did any of you girls ever dress up in your mother's

clothes? Was it fun? What did you do? Write about it.

Imagine yourself a policeman. Tell some of the things that you have done, seen or suffered as a policeman.

SECOND MONTH

SUMMARY OF SUBJECTS

Verbs

Nouns

Pronunciation

Adjectives

Adverbs

Reviews

Paragraph Structure

Composition

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS

BEGIN[1]

All the forms of a verb can be put together in such a way that they can be easily understood and remembered. Such an arrangement is called the conjugation of a verb.

It is not necessary for fifth-grade pupils to know all of any conjugation. What they need is to learn the most common forms, so that they will be able to use correctly those parts of the verb that are found in their everyday conversation and writing. From constant use in the fourth grade you know nearly all of the following conjugation, but it is given here as a review:

SINGULAR	PLURAL
PRESENT TENSE	
I begin	we begin
thou beginnest	you begin
he begins	they begin
PAST TENSE	
I began	we began
thou beganst	you began
he began	they began
FUTURE TENSE	
I shall begin	we shall begin
thou wilt begin	you will begin
he will begin	they will begin
PRESENT PERFECT TENSE	
I have begun	we have begun
thou hast begun	you have begun
he has begun	they have begun
PAST PERFECT TENSE	
I had begun	we had begun
thou hadst begun	you had begun
he had begun	they had begun

Your difficulty with verbs is not in learning their forms, but in remembering to use the correct forms when speaking and writing. The verbs in the list below were all studied in the fourth grade, and the principal parts are given again in the "Summary" at the end of this year's work. If you have forgotten the principal parts of any verb, look them up in the "Summary" before trying to write sentences using them. All work is made easier if mistakes are avoided.

Use the following verbs in sentences:

catch	fight	teach	buy	found	bound
caught	fought	taught	bought	wound	shone

Write the past tense of *catch*. Write five sentences using *catch*. Pronounce it every time you write it, being careful not to say "ketch."

Write five sentences using *have fought* or *has fought*.

Write the past tense of *fight*. Did you ever hear any one say, "He fit"; for *he fought?* Did you ever say it? What word do you now know to be the right one in the past tense? Remember to use it. Write three sentences using *fought*.

Write the future tense of *buy*, making complete sentences.

Give two verbs that show action; as, he *runs* fast. Give two that show some condition of the mind or body; as, he *suffers* from rheumatism. Give two that show some state or position of the body; as, he is *lying* down.

What do verbs show?

LIKE AND LOVE

There is a difference between *like* and *love* that is

not always seen by children. We *love* persons; we *like* things. How often we hear, "I just love peppermint candy"; or, "I love to go fishing." *Love* is too strong a word for these places. *Love* is not aroused by candy or going fishing. It is the feeling that we have for father, mother and friends. *Like* has a different meaning; it means to enjoy doing something, as to relish eating some favorite food. It is when a boy wishes to be very emphatic that he says he *loves* to go fishing, for *like* does not seem to him a strong enough word. Instead of using *love* in such a place, try to find some other emphatic word. In the following sentences, in place of *like* use one of the words from the list below, or think of one for yourself; but do not use *love:*

I like peaches. I like a rain storm. Mother likes to go up into the mountains. John likes to go fishing. I like to write stories.

enjoy **be happy to**
delight **be glad to**

In the following sentences use some expression in place of *love:*

I should just love to go to that picnic. I love to play on the piano. I love pumpkin pie. John loves to wash his dog.

Watch your speech, and write down a number of sentences where you have used *love*. See if it is used correctly. Write down a number of sentences where you have used *like* but wanted a stronger word. Find one, but do not use *love*.

LIE[2]

In spite of the fact that you have already studied *lie* and *sit*, some of you probably still make mistakes.

That is partly because you were too young to understand and remember all the differences, and partly because there is real difficulty in learning these two verbs. This year ought to make you their master. First, learn the principal parts thoroughly. Take one verb at a time:

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
lie	**lay**	**lying**	**lain**

Lie refers to some position of the body or of an object.

Go and *lie* down. He *lay* still for an hour. The book *is lying* on the table. What are you doing? I *have lain* down to rest.

Write five sentences using *lie* in the present tense.
Write the conjugation of the past tense.
Write five sentences using the past tense.
Use *lying* in five sentences.
Use *lain* in five sentences.

SIT

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
sit	**sat**	**sitting**	**sat**

Sit, like *lie*, means some position of the body or of an object.

Go and *sit* down. He *sat* still for an hour. The parrot *is sitting* on his perch. What are you doing? I *have sat* down to rest.

Write five sentences using *sit* in the present tense.
Write the conjugation of the past tense of *sit*.
Write five sentences using the past tense.
Use *sitting* in five sentences.
Use the past participle in five sentences.

NOUNS

CASE

The boy has gone to the river to fish. We saw the boy riding his wheel. Where is the boy's hat.

In the first sentence who is acting or doing something? The boy. Consequently, as you have learned, *boy* is the subject of this sentence. We say that the subject of a sentence is in the *nominative case*.

In the second sentence how is *boy* used? *We* are the ones who are doing something: consequently, *we* is the subject of this sentence. We *saw* some one; we saw the *boy*. You have already learned that a word that completes the meaning of a verb is an object. So, in this second sentence, *boy* is the object of the sentence. We say that the object of a sentence is in the *objective case*.

In the third sentence there is still another way of using *boy*. *Boy* is not the subject and it is not the object, but it tells something about *hat*. *Boy* is now in the possessive case, for it shows that the boy possesses the hat.

Use some nouns in these three cases. Write a sentence using a noun as subject, or in the nominative case; as an object, or in the objective case; as a possessive modifier, or in the possessive case. If you look at the above sentences about the *boy*, you will find these sentences very easy to understand and to write. Use the nouns *man*, *Dick* and *parrot*, remembering that there must be three sentences for each noun.

THE POSSESSIVE PHRASE

The man's wife's father has come here to live. The trees' leaves are turning yellow. The city's streets are being paved. The house's windows were red in the sun. France's most interesting cities are very old.

Every sentence in the above exercise is awkward in some way, but in each one the possessive is properly formed. This shows that there must be some expression to take the place of the possessive, for persons who speak carefully do not use awkward forms. Notice how these awkward sentences are changed to the following:

The father of the man's wife has come here to live. The leaves of the trees are turning yellow. The streets of the city are being paved. The windows of the house were red in the sun. The most interesting cities of France are very old.

The phrase *of France* is far better than *France's*. It is partly a question of sound, and it is frequently better to use the possessive phrase when speaking of countries. The possessive case is used more commonly about persons and animals, and the *of phrase* is used about countries, cities and things in general that are without life. It is also used wherever the possessive would be hard to pronounce. In the following sentences use the possessive phrase wherever you think it sounds well:

My sister's husband's brother's automobile is broken. That bush's roots are very long. The wagon's wheel went deep into the mud. The dog's ears are long and pointed. The city's fire department is kept busy.

Write ten sentences using the possessive singular or plural. Change several of them to the possessive phrase.

What do you understand by the possessive case? What do you understand by the possessive phrase?

PRONUNCIATION

Do not carry the sound of the letter at the end of one word over to the beginning of another. Say clearly:

dog's tail	John's call
honest truth	bright and clear
if it rains	Mary is tall

Notice your own language to see if you always finish speaking one word before you begin another. Make a list of ten of these slovenly pronunciations, and drill on them diligently. To correct them is only a matter of observation and care.

ADJECTIVES

Use the following adjectives in sentences:

fair	grand	much	brave	old
light	good	vast	merry	great

Compare them. *Good* and *much* are irregular. What is the second form for good? We say: this girl is good, this one is ——, this one is *the best*. What is the comparison of much? We say: I have much candy, you have ——, Mary has the ——. Much and many have the same comparison, as:

much } many }	more	most

Write the comparison of the adjectives given above. A lower degree of an adjective as well as a higher

can be given by comparison. To do this, *less* and *least* are used:

brave	less brave	least brave
grand	less grand	least grand

Write the comparison to a lower degree of any five adjectives. Use five of these forms in sentences.

What is an adjective? What part of speech does it modify? What do you understand by the comparison of adjectives?

ADVERBS

The man saved the child from drowning.

The brave old man saved the little blind child from drowning.

Quickly and bravely the man saved the child from drowning.

In the lessons on adjectives a little was learned about the new facts and the new interest put into a sentence by the use of adjectives. Adverbs have a similar power. A verb can be described by an adverb much as a noun can be described by an adjective. In the third sentence given above, *quickly* and *bravely* are adverbs. They are used to describe the verb *saved*.

Quickly and bravely the man saved the child from drowning here yesterday. How did the man save the child? *Quickly* and *bravely*. When did the man save the child? *Yesterday*. Where did he save the child? *Here*. In this paragraph all the words in italics are adverbs.

The best way to decide if a word is an adverb is to see if it tells something about the verb. It is often a

help to ask how was something done, when was it done, where was it done. In fact, with children, adverbs are sometimes called "how, when or where words." You do not need to call them that roundabout name; but you will find your adverbs more easily if you remember that they generally answer one of the questions, how, when, where or why.

Use adverbs in sentences. Do not be limited to well, badly, quickly, or the other adverbs that you use many times a day; but think of other words that you know, that you hear, and that fit the thought, but that you do not use very often. It may help you to write your sentences if you put adverbs with the following verbs:

caught	rang	tore
drank	shone	likes
saw	done	sank

What is an adverb? What part of speech can it modify? Can adverbs be compared?

Adjectives and adverbs are "pictured" in a diagram by writing them under the words that they modify and by indenting them somewhat:[8]

The old man quickly saved the little child.

man	saved	child
the	quickly	the
old		little

REVIEWS

Write sentences using *rang*, *sang*, *drank*, *began*.

Write sentences using *have sunk*, *has shrunk*, *had sprung*, *has swum*, *has begun*.

Write sentences using *saw*, *came*, *did*, *has gone*, *had gone*.

Write five verbs that show action. Write five that show rest. Write five that show some condition; as, *I fear* that he is hurt.

Write five common nouns; five proper ones. Write their plurals. Write their possessives.

Find five adjectives in your readers. Use them in sentences.

Think of five adjectives that tell how an apple tastes.

Find five adjectives to describe a storm.

Write sentences showing at least three uses of capital letters.

Write five simple quotations.

Write three broken quotations.

COMPOSITION

Write the address of your father, of an aunt and of five other persons whom you know, and arrange like the address given below:

Mr. Charles H. Dana
1919 Twenty-Second St.
New York
N. Y.

Think of your paragraphs as you write every paper.

Write a letter to your mother about a visit with an aunt, your grandmother or a friend. Was your train on time? Who met you at the station? How? How were the people whom you went to visit? What have

you been doing since arriving? Have you anything to ask your mother about how long you can stay, or how you should return home?

Sign the letter, and write your address at the bottom, so that an answer may reach you.

Write as if your visit were not yet over. Use your own ideas instead of the above, if you wish to do so.

Write a note to a school friend, saying that you have been ill, and asking him to get your markings in some study, to tell you where the lessons are, or to do you some such favor.

Tell the story of some poem that you like to read or hear read.

Tell some story that you have read or heard lately. If it was long, tell only a part of it, but make it a complete little story by itself.

Did you ever see a wasp's nest? What does it look like? What are wasps? What do they do? How do they live? Have you ever had an experience with them? Was it pleasant or otherwise? Tell some of the things that you know about wasps.

Tell all or part of some story that you have been interested in lately.

Do you know anything about fire-engine horses? Tell about them, what they know, what they can do, how strong they are and any other points that interest you.

What do you think of when you read the word *delicious?* Does it suggest something good to eat? Where did you have it? What was it? Who made it or gave it to you?

Write an interesting description of some person. Write it as you think it, or as you would tell it. Do not give bare details. Tell things that you like or dislike. The following may help you somewhat:

I know a man that I like so well I want you to know him too. He is tall, and he is so dignified that, at first, you might be afraid of him. Just as soon as you see his face, however, you will love him. He is so kind that you want to go straight to his side. His eyes look at you with so much love that you wonder if he ever scolds. He laughs when you pull his fingers or hunt in his pockets, and you forget that he is dignified and a lawyer.

Do you know who he is? He is my father.

The picture on the next page, a "Marine View," is a reproduction of a painting by a famous Dutch artist. This painter, Ruysdael, knew much about the sea, for he lived near it. The ships in his picture were probably near some city of Holland. Imagine that you are starting on a trip on one of these vessels. Tell where you are going and what business you are engaged in. Do you like a trip on the sea? Do you think you are going to be sea-sick? Imagine your story, and write it; or make an interesting story about something that you know about ships and the sea.

RUYSDAEL 1628-1681

MARINE VIEW

THIRD MONTH

SUMMARY OF SUBJECTS

Pronouns

Sentences

Synonyms

Abbreviations

Quotations

Participles in Sentences

Common Errors

Pronunciation

Adjective Phrases

Adverbs and Adverbial Phrases

Paragraph Structure

Punctuation

Composition

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

PRONOUNS

In the table of pronouns given below you will see some new headings. *Nominative* is used in place of the word *subject; objective* is used in place of the word *object.* You will understand why this change is made. It is because you are now old enough to know that the subject of a sentence is in the nominative case: the possessive modifier is in the possessive case; and the object of a verb or preposition is in the objective case. You can now use the longer but more correct word as easily as you used the shorter word last year.

	SINGULAR	
NOMINATIVE	POSSESSIVE	OBJECTIVE
I	my or mine	me
thou	thine	thee
he	his	him
she	her or hers	her
it	its	it
	PLURAL	
we	our or ours	us
you	your or yours	you
they	their or theirs	them

Write three sentences using in each two nominative (subject) pronouns.

Write three sentences using possessive pronouns.

Write three sentences using in each two objective pronouns, as objects of either a verb or a preposition.

You have for some time been trying to remember to say, *it is I, it is he,* and similar forms. This study about the subject and object will help you. In the sen-

tence, it is I, what is the subject? Turn the sentence around, I am it. Suppose this is the answer to the question, who is there? The answer is, the one who is here is I; or, it is I. Or the answer might be: I am the one who is here. The meaning is the same, no matter which way the sentence is turned. That is, the real subject of the sentence is *I*. This is always true with *is*, *are*, *was*, *were*. The word *it* seems to be the subject of the sentence; but, in reality, the subject is *I*, *he*, *she*, or whatever word comes after the verb. *It* takes the place of several other words as a shorter way of expressing one's thought. Who is there? The person who is here (it) is I. Consequently, the pronoun that follows *is*, *are*, *was* and *were*, is always the real subject, and so is in the nominative case.

Answer the following questions by using the subject pronouns; as, *it is I*, *it was you*, *it was they:*

Who lost his pencil? Who opened the door? Who threw the ball? Who came late yesterday? Who shut the cat in the closet?

Write five such questions and answer them.

What is a pronoun? What do you understand by the nominative case? When is a noun or a pronoun in the nominative case? When is a noun or a pronoun in the possessive case? When is a noun or a pronoun in the objective case?

In answering the following questions use a possessive pronoun:

Whose pencil is this? (It is my pencil.) Whose picture is on the floor? Whose things are in my chair?

Write five sentences using possessive pronouns.

Did you ever hear any one say, "Them things are mine"? Them things. Think a minute. Would you say, him hat or us maps? Where does *them* belong in the list of pronouns? It is one of the pronouns in the objective list, is it not? We may use possessive pronouns before nouns, but we should not use object or subject pronouns to modify nouns. For instance, we can say, *his* things, *our* books, *her* cloak, and so on down through the whole list of possessive pronouns. Sometimes the possessive and objective pronouns are alike, but it is always the possessive pronoun that we use before a noun.

Them is one of the object pronouns, and can not be used to modify a noun. *Those* is the word to use in such places, for *those* is an adjective and can be used with a noun. It is always the mark of an uneducated person to say "them things." Don't say it. Say *those things*, *those boys*, *those books*.

Use *those* in the following sentences:

—— flowers on the table are yours; —— on the bookcase are mine. —— men down the street are laying a sidewalk. —— boys are too tired to walk farther. Where are —— eggs that I bought?

SENTENCES

Every sentence has its own nature, just as a person has. Some are commands, some are statements, some are questions and still others are exclamations. Notice the following:

The rain has been falling all day long.
Who was it came to the door?
John, bring me my hat.
Hurrah, the troops are coming!

The first sentence above is a statement. It makes a declaration. The second one asks a question. The third gives a command. The fourth is an exclamation. Sentences are named according to their nature. A statement is called a declarative sentence; a question is called an interrogative sentence; a command is called an imperative sentence, and an exclamation is called an exclamatory sentence. The majority of our sentences are statements. Next in number are the questions. Then come the commands. The fewest of all are the exclamatory sentences.

Write five statements and punctuate them correctly.

Write five interrogative sentences and punctuate them correctly.

Write five imperative sentences. What mark should be put at the end?

Write five exclamatory sentences. What mark should be put at the end?

SYNONYMS

Select from some story five adjectives, five nouns and five verbs. Find synonyms for them all, if you can. Which part of speech did you find most difficult to replace with a synonym—noun, adjective or verb? Why?

REVIEWS

Write the abbreviations for all the months. Learn the following:

pd.	paid
Mt.	mountain
ans.	answer
doz.	dozen
bbl.	barrel

Write a conversation you have heard recently. Perhaps it was one that took place before you came to school this morning. Put in the quotation marks. Wherever it seems necessary, use the names of the persons who were speaking. Be on the lookout for the correct use of periods, commas, exclamation points, interrogation points, capitals and paragraph divisions.

Got is a word that is used far more frequently than it should be. Sometimes it is unnecessary in a sentence, and sometimes another word would be more exact or more elegant. In the following sentences make some change so that *got* is not used:

He ain't got no pencil. He's got two birds. She's got her two dresses since Christmas. Mother got me a new hat yesterday. He got hurt skating. The dog got chased out of the house. The bird's nest got blown out of the tree.

Collect ten sentences where you hear *got*. Decide if it is a good use of this word. If not, either leave it out

or put a better word in its place. If it is a proper use, leave it.

Got means *procure*, *become*. Look up in the dictionary its other meanings, and use it accordingly.

Do not leave off *g* in saying *ing:*

playing	coming	returning	hunting
running	going	borrowing	hiding
singing	dancing	lending	driving

PARTICIPLES IN SENTENCES

Participles were explained and used in the fourth grade. If you have any difficulty in understanding the following lesson, turn back to the exercises on participles in the fourth grade, and study them carefully.

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
hide	hid	hiding	hidden
take	took	taking	taken

What is the present participle of a verb? That is, with what syllable does it end and which form of the verb is it?

Which form of the verb is the past participle? With what words may it be used when it is a part of the predicate?

Write the short, simple sentences which follow, making them much fuller by putting in thoughts introduced by present or past participles. The following list of participles may help suggest thoughts:

PRESENT PARTICIPLES			PAST PARTICIPLES	
hunting	hiding	spanning	taken	wounded
crossing	hoping	desiring	bitten	built

The boy found his rabbit. The bridge is made of stone. The poor old soldier returned home. King Midas asked for gold.

There may be several ways of changing every sentence, as: The boy found his rabbit hiding under a bush. The boy found his wounded rabbit.

ADJECTIVE PHRASES

The early home of Columbus was in Genoa, Italy. About what are we talking in this sentence? The *early* home. *Early* is an adjective modifying *home*. There is something else told about the home; it is the home *of Columbus*. These two words, taken together, form what is called a prepositional phrase, because it is made up of a preposition, *of*, and its object, *Columbus*. The phrase *of Columbus* tells something about the home, as the adjective *early* does. That is, the phrase, like the adjective, modifies the noun; consequently, it is called an adjective phrase. See if there are any adjective phrases in the following sentences:

The boy with the bag of beans hurried away. The mountains along the coast are not so high as the mountains of the interior. The valley of the Mississippi is very wide and long. The day of the picnic came finally. I have forgotten the words of the song.

Take one of the papers you have written lately; select from it ten nouns, and modify them by using phrases. Remember that a prepositional phrase is a preposition and its object. The object is usually a noun or a pronoun.

In the following sentences change the italicized words to phrases having the same, or about the same, meaning:

A *penniless* beggar stood near the gate. It looked like a *bottomless* well. That man is a *Bostonian*. A cold *north* wind was blowing.

Select five adjectives from any of your recent papers and change them to phrases. Put adjectives before some of your objects. Have you improved your papers?

Compare the following adjectives, remembering that long words take *more* and *most* instead of *er* and *est*.

full	**large**	**comfortable**	**blue**
happy	**soft**	**beautiful**	**salt**

Write sentences using these adjectives: wooden, Californian, Arabian, impolite, wealthy.

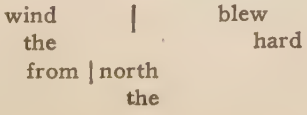
Rewrite the sentences, keeping the meaning of the adjectives, but changing them into phrases.

Write sentences using these phrases: with large hands; with comfortable rooms; of stone; of copper.

What do you understand by a phrase? Make a definition of one for yourself. Why are they sometimes called adjective phrases?

A sentence with adjective phrases is pictured below. Notice where all the words are written. Notice also the line separating the preposition from its object.

The wind from the north blew hard.



ADVERBS AND ADVERBIAL PHRASES

Write sentences using these verbs, modifying each with at least one adverb: saw, did, written, broken, began, forgotten.

Do not use *good* as an adverb; it is an adjective. Use *well* where you usually use *good* as an adverb, as: He rides his bicycle *well*. She plays *well*.

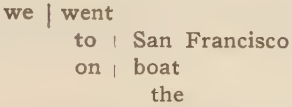
Use these adverbs in sentences: clearly, well, badly, completely, easily, yesterday, last week, neatly.

Compare the adverbs in the last sentence. Be careful about *well* and *badly*. Are they compared regularly? Can you compare *yesterday*? What part of speech is *yesterday*, as it is usually used? What part of speech is *week*? Both are used here as what part of speech? Such changes from one part of speech to another are frequent. *Last week*, taken together, is used here as an adverb. Usually *week* would be what part of speech? *Last* would be what part of speech? We shall learn more about these interesting changes later. For the present it is enough to know that they can be made.

Can you compare *completely*? If anything is complete, in what state is it? Can it be more complete? If anything is finished, can it be more finished? If anything is round, really round, can it be rounder? You see there are some words that by their meaning are finished in themselves; consequently, they can not be compared. This is true of both adjectives and adverbs.

There are adverbial phrases as there are adjective phrases, as: We went to San Francisco. Where did we

go? *To San Francisco.* How did we go? *On the boat.* We went *to San Francisco on the boat.* Each of these two phrases tells something about *went*, the verb. They are adverbial phrases. They are diagramed like adjective phrases, except that they are, of course, written under the verb that they modify, as in the diagram below:



Notice the separation of the preposition and its object by a short line. The subject is separated from the verb, and the verb from the object in the same way.

What do you understand by an adverbial phrase?

PARAGRAPH STRUCTURE[6]

See if you can tell why the following story is paragraphed as it is, and what the thought is in each paragraph:

GRANDFATHER'S BEAR

"When I was a little boy," grandfather said—and then we all ran to him to listen. We knew he was beginning a true story.

"When I was a little boy, I lived in a little house near the edge of a forest. I liked to play in the forest. I gathered nuts in the fall, and found the first flowers in the spring. I knew where the birds built their nests, where the rabbits dug their holes, and where the squirrels hid their young.

"But there was one fellow in the woods that I feared.

That was the bear. I never went far into the woods alone because I was afraid I should meet one.

"One day my father and mother went away and left me at home with my little brother. They told me to take good care of the baby and to boil water for supper.

"I played with my brother until it grew dark; then I made a blazing fire, and hung the kettle on to boil water for tea. It was soon singing merrily, while my brother slept.

" 'Now,' I thought, 'I can read the new book father gave me.' So I sat down to read by the light of the fire. I do not know how long I sat there, but suddenly I heard a noise. I looked up from my book, and saw a bear standing in the open door.

"What could I do? I had no gun, no club; nobody was near to help me. In a moment the bear would take my sleeping brother in his huge paws.

"He came into the room and went toward the cradle. I seized the kettle of water and rushed upon him. He turned his head angrily toward me as I moved, and received a shower of boiling water in his eyes, nose, ears and open mouth.

"This caused the furious beast intense pain. But, blinded by the hot water, he turned back and almost fell out of the door. I hastened to close it, bolted it, and then dropped, weak and fainting, to the floor.

"When my parents came home they called me a brave boy, a hero. I shall never forget how proud I was."

The thought of the first paragraph is that grandfather begins a story. That of the second tells about his

pleasures in the great forest. That of the third tells what he feared in the forest.

Write down the thought of the other paragraphs.

As you pass from one paragraph to the next, think whether you would have made a new division if you had been writing the story. The difficulty is to know that one group of thoughts, or a paragraph, has been finished, and that it is time to begin another.

PUNCTUATION

In the story "Grandfather's Bear" there are some interesting points to be learned about punctuation. Look first at the use of the comma. See if you can tell why every comma is used.

You have written many adjective clauses, beginning with *who*, *which*, *that* and *what;* and many adverbial clauses, beginning with *while*, *when*, *until* and similar words. You know that sometimes these clauses come right after the noun or the verb that they modify, and that sometimes they are changed around in the sentence. Look at the first sentence in the second paragraph. If it read, I lived in a little house near the edge of a forest when I was a little boy, there would be no comma; but the clause is taken out of its natural place and put first, "When I was a little boy, I lived in a little house near the edge of a forest." Because of this change of position, a comma is used. This is not hard to remember. You will learn to put in the comma without thinking; for, if you watch yourself, you will see that you stop a second after the clause, "When I was a little boy." You stop natu-

rally because the clause has been changed about. Remember, the comma is used when the clause is changed from its natural position close to the word that it modifies.

Sometimes two or more short sentences are connected by *and*, *or*, *but* or some similar word. The result is a compound sentence made up of clauses. If these clauses are not very closely connected in meaning, they are separated by commas. There are several compound sentences in the story, "Grandfather's Bear."

In this story find the clauses that are dependent. Are they set off by commas? Why? Are there any dependent clauses that are not set off by commas? Why not?

Find the compound sentences. Are any of their clauses separated by commas? Why? Are any not separated by commas? Why not?

For some time you will have many questions to ask yourself about your punctuation of clauses, but you will be learning much by asking those questions. Punctuate as carefully as you know how this year, and you will be surprised to find how rapidly the use of all the punctuation marks grows easier; but if you do not use them you will not learn. You will make mistakes, but the fact of thinking and thinking and thinking about how to punctuate this, that and the other clause will lead you to find out how to do it.

COMPOSITION

What comes into your mind on reading the words, *down by the river*? Write it, whether it is a picture, an incident or a story.

Think of some woman whom you like to visit. What does she do to make your visit pleasant? What does she say? Does she play with you? Does she let you play? Does she talk with you? Is she interested in what you are doing? Does she give you good things to eat? Does she enjoy your coming to see her? Write about one of your visits at her house.

Did you ever visit a farmyard or a poultry yard? Do you know anything about the proud, strutting turkeys; the haughty peacocks; the waddling, inquisitive ducks; the industrious chickens? If you are acquainted with fowls, you can write an interesting little paper about them.

What thoughts come to you with the word *skating?* Write them.

In your geography you have read of foreign countries or states. Imagine that you are living in some place you enjoy reading about; write the thoughts that come to you.

Write a story suggested by the following group of words: dog, rat, sunshine, smelling, barnyard.

Imagine yourself a parrot and tell some of your experiences.

Write a letter to your father, telling him that you would like to have a dog, a donkey, a canary or some other pet. Tell what you would do with it. Make the letter interesting. Below the letter, write the address as you would put it on the envelope.

The picture on the next page, "The Escaped Cow," makes us think that the boy and the cow are having an exciting time. What do you think has happened? Do you think the other cows also may get excited?

DUPRE 1851

THE ESCAPED COW

What is the boy trying to do? Do you think he will succeed? Where do you think the cow has started for? See an interesting story in this picture, and write it.

FOURTH MONTH

SUMMARY OF SUBJECTS

VERBS

- Use in sentences
- Present Participles

PREPOSITIONS

INTERJECTIONS

PRONOUNS

PUNCTUATION

COMMON ERRORS

REVIEWS

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS

USE IN SENTENCES

Write the principal parts of *see*, *be*, *come*, *go* and *do*, and arrange as follows:

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
see	saw	seeing	seen

Write five sentences with *saw;* five with *seen;* five with *came;* five with *have* or *has come.* Write the conjugation of the past tense of *do.*

Fill in the blanks in the following sentences with forms of the verbs given above:

Who —— with you? I —— alone. What have you —— with my basket? I —— you put it into the bedroom. There —— two baskets here. —— they both yours?

Complete each sentence given below by using one of the following verbs:

sit	set	like	spoke
sat	forgotten	love	spoken

Where do you want to ——? We have —— in the back seat for two years. Who —— aloud? Do you —— to go to the island for a picnic?

Make at least one sentence for every verb in the above list.

Which of the verbs given above are past participles? How do you know they are? With what auxiliary words can a past participle always be used? Tell in your own language what you understand by a past

participle. If necessary, refer to the fourth grade to answer the questions in this paragraph.

Complete each sentence given below by using one of the following verbs:

ate	**stolen**	**lie**	**lay**
eaten	**broken**	**lain**	**laid**

The squirrel has —— the nuts. The man has —— under the haystack for an hour. This window is ——. That man is a thief, he has —— several times. —— the package in the room.

Write twenty sentences of your own, using the verbs given above.

Use the following verbs in the sentences below:

shook	**took**	**lie**	**wrote**
shaken	**taken**	**lay**	**written**

Our chimney was —— down by the earthquake. Let the book —— on the table. Have you —— your geography lesson yet? Yes, I —— it last night. The boys have —— off their shoes and gone in wading.

Write sentences using the verbs in the list above.

Which of these verbs show action of any kind? Which one shows some position? Does any one of them show a condition? A verb may show what? What do you understand by a verb?

What are the principal parts of a verb? How many principal parts are there?

PRESENT PARTICIPLE

The present participle is an interesting form of a

verb, because it has so many uses. It can help finish out the meaning of a verb; it can be a noun; and it can be an adjective. Notice below how the present participle *flying* is used in these three ways:

The bird is *flying*. What does this sentence say that the bird is doing? It *is flying*. *Flying* is here a part of the verb, showing action.

Flying must be difficult. What are we talking about here? *Flying*, the action of the bird. Here *flying* is used as a noun.

The *flying* bird mounted higher and higher. Here *flying* is used as an adjective.

This changing around of the present participle is very interesting. It helps us in the use of words; hence, in improving speech and writing. Use the following present participles in these three ways, or in two if you can not think of three:

stealing	**shaking**	**driving**
eating	**drawing**	**writing**
swinging	**speaking**	**sliding**

What is a present participle? In what ways can it be used?

SOME PREPOSITIONS

One of the marks of a correct speaker and writer is the accurate, fitting use of everyday words. There are many difficulties here; the greatest of them, perhaps, is that we hear these little, common words used incorrectly so many times that the ear scarcely notices the errors and the tongue repeats them unconsciously. The

only way to help ourselves is to know the right form and then to use it constantly, no matter what we hear other persons say.

Here are six words that are frequently misused: *in* and *into; beside* and *besides; to* and *at.*

In means within, inside of. *Into* means to go from the outside to the inside. Note the following:

My books are *in* my bag. Put your books *into* your bag.
My aunt is *in* the house. I must go *into* the house.

Into is rarely mistaken for *in;* for instance, you would never say, my books are *into* my bag. Many persons, however, seldom use *into.* They say, "I must go *in* the house." You must be watchful not to use *in* for *into.*

Write ten sentences using *in.*

Write ten sentences using *into.*

Beside means *by the side of; besides* means *in addition to.* Sit *beside* me. Come here *beside* me. Many came *besides* those who were invited.

Give five sentences using *beside.* Give five using *besides.*

To usually shows motion; *at* shows rest.

My mother is *at* home. She is going *to* the store today.
My father is *at* work. He goes *to* the shop every day.

At is not used incorrectly for *to.* You do not hear "She is going *at* the store." *To* is used incorrectly for *at* in many places, so this is the mistake to look out for. You often hear, and say perhaps, "My mother is *to* home." "My father is *to* work." "He is *to* the shop."

Put *at* in these places, as: My mother is *at* home. My father is *at* work. He is *at* the shop.

Give ten sentences using *at*, showing that some one is in a place; as, he is *at* school. Whenever motion toward a place is meant, use *to;* as, he went *to* school.

Watch your speech to see if you can find five sentences where you have used *to* for *at*. Write the expressions correctly. Listen to others talking to see if you notice five sentences where the same mistake is made. Write these expressions correctly.

A preposition usually takes a noun or a pronoun for its object. It is a word showing the relation between its object and some other word.

Write three sentences in which a preposition is used, and tell between what words each preposition shows relation.

PRONOUNS

Make a list of the nominative pronouns, or those used as subjects. Make a list of the objective pronouns, or those used as objects.

In writing the sentences asked for in the next paragraph, decide whether you are going to use the subject or the object form of the pronoun. This will help you to use them correctly.

Write a sentence in which you use, *with Harry and me*; one in which you use, *he and I;* one in which you use, *she and her mother;* one in which you use, *for her and her mother;* one in which you use, *he and she;* and one in which you use, *for him and her.*

Here follows a list of the pronouns that we use constantly:

SINGULAR	PLURAL
1. I	1. we
2. you or thou	2. you
3. he, she, it	3. they

When you use these pronouns or hear them used, do you know what person is meant? Do you know whether the speaker is meant, the person spoken to, or the person spoken of? Try it. *I* means the speaker, and so does its plural, *we*, as: I am going. We are going.

You and *thou* mean the person spoken to, as: Are you sick?

He, *she* and *it*, and their plural form, *they*, all refer to persons spoken of, as: He is not here yet. They will come tomorrow.

I and *we* are said to be in the first person; *you* and *thou* are in the second person; *he*, *she*, *it* and *they* are in the third person. The numbers in the list above indicate the persons. These pronouns, and their possessive and objective forms also, are called *personal pronouns*. Can you tell how they get their name?

Give the following sentences without the unnecessary pronouns that are shown in italics:

My mother *she* is going too. Harry *he* fell down and spoiled his lunch. Mary and Jennie *they* filled the box.

Notice your own language and that of others to see if you can find five more sentences like these, where the

pronoun is used unnecessarily. Correct the sentences. See the fourth grade for more work on this error in the use of pronouns.

Sometimes we hear "hisn," "ourn," "theirn," "yourn," "hern." These are incorrect. In the following sentences use the correct form of these pronouns:

This coat is ——. Those birds are ——. The marbles are ——. These maps are ——.

If you hear any of these incorrect uses of possessive pronouns think immediately of the correct form. Write down five that you hear, and correct them; or write five using *his*, *hers*, *theirs*, *ours* and *yours*.

I am going with the man. He is a friend of my father.

In the last sentence *he* is a pronoun, taking the place of *man* in the first sentence. The two sentences are really independent, but we know that they belong together in meaning. Let us connect them as follows:

I am going with the man, who is a friend of my father.

The meaning in this last sentence is almost the same as in the two sentences given first; but the two sentences are now unquestionably one. What do I know about this man with whom I am going? I know that he *is a friend of my father*. The whole clause, *who is a friend of my father*, is like an adjective; it tells me something about this man. How do we fasten the sentences together so closely? By using *who*. *Who* is a pronoun, and so is *he;*

but *he* is a personal pronoun, simply taking the place of the noun in a sentence, while *who* is a relative pronoun, taking the place of the noun and also fastening to it a clause that belongs with it. You see the dependent clause is a *relative* of the noun; just as you have relatives—aunts, cousins and uncles. *Who* is a *relative pronoun* because it joins such a clause to the noun (its antecedent).

There are four relative pronouns—who, which, what, that. *Who* is used in talking about persons. *Which* refers to animals and things. *That* is used in certain places for persons, animals and things. *What* is used for things. *Who* and *which* are easily used. *That* has some difficulties, which you can master when older. *What* is not very difficult.

It is a pleasure to learn to use all these relative pronouns, for with their help we can make many changes in sentences.

Put together the sentences given below in pairs, by using relative pronouns:

I know a lady.
She called to see my mother.

You gave me a ball.
I lost it.

The rose tree was dying.
My brother cut it down.

You want something.
I know it.

Put who, which, what or that into the following sentences:

The man —— said so was mistaken. The dog —— my

brother bought has long, curly hair. The horse —— Alexander rode was called Bucephalus. He told us about everything —— he saw. I know —— you want to do. I am not going to do —— I had intended to do.

Write three sentences using *who;* three, using *which;* three, using *what.*

There is an interesting point about the use of *what.* The noun or pronoun to which it is related is not in the sentence. That is, *what* does double duty; it acts in two clauses. I saw *what* the man had. This means, I saw *the thing which* the man had. The dog understood *what* I said. The dog understood *the words which* I said. *What* does double duty by belonging to both clauses, standing for the noun or pronoun in one clause, and acting as the pronoun and connecting word in the other clause.

PUNCTUATION

Write five sentences, asking friends questions, or telling them to do something. Address every friend by his name. Punctuate correctly.

Write something that you said to your mother this morning, or that she said to you. Write the quotation in two parts.

Write the date of today. Write the heading of a letter to your uncle. Write the initials of three persons that you know. Write five abbreviations. Write a sentence having in it an interjection. After every sentence tell why you have punctuated it as you have.

What is a quotation? What do you put into the heading of a letter? What do you put into the ending

of a letter? What is meant by initials? What is an abbreviation? What is an interjection?

REVIEWS

There at the beginning of a sentence often confuses children about the verb that should follow. We hear, "There's my two brothers coming down the hill," in place of *there are*, etc. To get rid of this very common error write ten sentences beginning with *there are*. Watch your conversation and select ten more sentences where you have said "there's" in place of *there are*. Correct them.

Do not say "you was." Write ten sentences using *you were*.

Write five verbs showing action. Modify them by adverbs. It is a pleasure to see sentences grow by this process.

In your geography and science lessons find ten words that you understand very well. See if you can use in their places other words that have about the same meaning. That is, use synonyms.

Use these phrases in sentences: with him and me; for you and her; between him and her; past you and me; near my sister and me.

Use these in sentences: it is I; it is he; it is you and I; it is he and I; it is he and she; it is we; it is they.

PARAGRAPH STRUCTURE

Read a story in one of your books. Find out why it is divided into paragraphs. What is the thought in the first paragraph? Is there one general thought running through the whole paragraph? Do the sentences, one after the other, build up this thought? Study the first five paragraphs in this way. Write the subject of every paragraph, making an outline.

In writing your papers begin a new paragraph whenever you feel that you have written all that you have to say about one thought. In reading over your paper for correction and improvement you may find that you have put a sentence into one paragraph when it really belongs in another. Put it into the one where it fits the thought most closely. Many writers do not do this in the first writing, but it is easily changed when the paper is read over.

COMPOSITION

Find a picture you like and write the story it suggests to you.

Tell how some article of food is produced. This may be either telling how something is planted and grown, as potatoes, blackberries or celery; or it may be a description of how something is prepared for the table, as a dish of cranberries.

Write something suggested to you by the word *doctor*.

THE END OF THE JOURNEY

ADAN 1839

Does some incident or story suggest itself to you with the words, *as the train whizzed past?* Write it.

Tell about some child with whom you like to play or visit. Is he jolly? Is he good-natured? Is he thoughtful about your pleasure? Is he quarrelsome? Does he think of many games? Think why you like to be together, and write it as you would tell some child friend about it.

Did you ever build a fire under a hillside and play that you were camping out? Write about it, or about some other game that this suggests to you.

Think about some house that you like. Is it large or small? Is it well or poorly furnished? Does it stand among trees and bushes, or is it on a city street? Does it seem inviting to you? Why, or why not? Picture this house in your mind by thinking about it for a few moments, perhaps with your eyes closed so as to keep out all other thoughts. Write about it, trying to put on paper the thoughts that are in your mind. Do not give dry details of so many doors and so many windows, but tell what you like or dislike about this house.

Tell a Christmas story. If it is a reproduction of one you have read or heard, it may be so long that it will have to be written in two or more parts. If it is one of your own, make it short. You will make a short story more interesting than a long one.

Look at the picture on the opposite page. The man is probably a French peasant. He has been at work in the field all day; now, he is going home at night. What is he carrying? Are his tools like those in our country? What do you think this man has been doing? Is he

tired? Why do you think so? What kind of shoes is he wearing? Where do you think he lives? Notice how the big tree has been cut back for firewood, and how the new branches have grown out. Tell what you see in this picture, or imagine a story about this man going home after his day's work.

FIFTH MONTH

SUMMARY OF SUBJECTS

Verbs

Pronouns

Adjectives in the Predicate

Common Errors

Pronunciation

Simple Sentences

Synonyms

Composition

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS

Below are the principal parts of six verbs. By this time you may be using correctly most of their forms:

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
blow	blew	blowing	blown
grow	grew	growing	grown
know	knew	knowing	known
throw	threw	throwing	thrown
draw	drew	drawing	drawn
fly	flew	flying	flown

The most common mistake made by children with these verbs is saying "has blowed" and "has growed" in place of *has blown* and *has grown*. Sometimes one hears "blowed," "knowed, "drawed" in place of the correct forms of the past tense.

Think of two sentences for every past tense. Write one of them. Make one sentence for every past participle.

Conjugate the present tense of *blow*, *throw* and *know*, making complete sentences.

Conjugate the future tense of *draw* and *grow*, making full sentences, as: I shall draw a horse.

CAN AND MAY

The study of *may* and *can* was begun in the lower grades. Some of you may have learned to use these verbs well; others may still have trouble in using them. As with so many other points in language, there is no great difficulty here. First, understand the difference between the two words; then use them correctly;

lastly, remember to use them correctly every time you use them.

Can expresses a power that is within the person or thing that is acting. It is the ability, the "know how," to do anything.

I *can* spell every word in my lesson. I *can* walk two miles without getting tired. I *can* walk home in fifteen minutes. My mother *can* make her own dresses.

There are not many mistakes made in the use of *may;* but *can* is often used in place of *may*. *May* means that some one has given you permission to do something. That is, power to do it has come from outside yourself. In the following sentences some one besides the speaker has to be consulted, so *may* is used:

My mother says that I *may* go home with you. The man says that we *may* have all this wood. Please, *may* I go to the door? Yes, you *may* go.

Write five sentences using *may;* five using *can*.

The principal mistake in the use of the verbs in the list below is putting the past tense in place of the past participle; as, "I have broke my pencil." Learn the principal parts:

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
steal	stole	stealing	stolen
break	broke	breaking	broken
speak	spoke	speaking	spoken
forget	forgot	forgetting	forgotten
get	got	getting	got
choose	chose	choosing	chosen

Get is put into this list so as to compare it with

forget. *Get* formerly had *gotten* in the past participle, but it is not frequently used now. The principal thing to remember about this verb is not to use it too often; use other words wherever possible.

Make sentences using all the past participles in the above list.

Conjugate the future tense of *steal*; of *break*.

Write five sentences using *I shall* or *we shall* with any of the verbs given above.

PRONOUNS

Write three sentences using *those* in place of the incorrect use of "them"; write three, using *you and I*, using *you and me*, or some other pronoun in place of *you*. Write three sentences using *he and she*; three, using *him and her*. Write three sentences using *we girls* or *we boys* as subjects; three, using *us girls* or *us boys* as objects.

What is a noun? A proper noun? A common noun? What kind of a word may take the place of a noun?

What is a pronoun?

You have studied about personal pronouns used as subjects, as possessive modifiers and as objects. Now let us see what changes there are in the relative pronouns:

NOMINATIVE	POSSESSIVE	OBJECTIVE
who	whose	whom
which	———	which
that	———	that
what	———	what

Notice that *who* is the only relative pronoun with a possessive form, or with a change in the objective case. Complete the following sentences:

The lady who ——.
The lady whose child ——.
The lady of whom ——.

Use in sentences these phrases: of whom, for whom, with whom, of which, for which.

Write three sentences about persons, using the possessive form *whose*. These nouns may suggest sentences to you: uncle, aunt, conductor.

Write sentences using the following nouns, putting *who*, *which*, *that* or *what* into every sentence:

carpet	**postman**	**bicycle**
picture	**spade**	**sidewalk**
street	**lamp**	**thunderstorm**

Who, *which* and *what* are often used in asking questions. *Who* is going? *Which* is your book? *What* have you done? They are then no longer relative pronouns, for they do not connect a clause to a noun or a pronoun. They are used to ask questions; and they are called interrogative pronouns. There is little for you to learn about them except that the same word may be either a relative or an interrogative pronoun.

Write three sentences using *who* as an interrogative pronoun; that is, to ask a question.

Write three, using *which* to ask a question.

Write three, using *what* to ask a question.

What do you understand by an interrogative pronoun? What words can be so used?

ADJECTIVES IN THE PREDICATE

The *lame* man. The *sick* horse. The *tall* boy. The *green* grass. The *good* apple.

What part of speech are the words *lame*, *sick*, *tall*, *green*, *good?* They modify, or tell about, the nouns that follow them.

We are not obliged to put adjectives before the nouns. Indeed, they are used after the verbs about as many times as they are used before the nouns; but they can not be used with all verbs. Let us find some of the verbs with which we may put adjectives.

The man *is* lame. The man *feels* lame. He *looks* lame. He *seems* lame. He is *becoming* lame. He *appears* lame.

The apple *is* good. The apple *feels* good. It *looks* good. It *seems* good. It *is becoming* good. It *appears* good. It *tastes* good.

Do you see that in all these sentences *lame* and *good* refer to the nouns *man* and *apple* as much as they did in the short expressions above.

The following are the verbs that may be used with adjectives:

feel	**grow**	**become**	**taste**
look	**appear**	**seem**	**be**

Use each of the verbs given above in a sentence, putting with it one of these adjectives: happy, merry, rich, tardy, gentle, difficult, juicy, stormy, clear.

Do not forget that the verb *be* has many forms: *is*, *are*, *am*, *was*, *were*, *have been*, *has been*, *had been*, *shall be*, *will be*.

COMMON ERRORS

"Leave" is often used in place of *let;* as, "he will not leave me go," for *he will not let me go. Leave* means to go away from; as, I am leaving New York today. It means also not to take with one; as, I am leaving my books at home. Look in the dictionary for its other meanings. In the sentence "he will not leave me go," *leave* is intended to mean *permit*, *give leave* or *permission;* but it does not express this. Use *let* for such a meaning; as, he will not *let* me go.

Collect five sentences in which *leave* is used incorrectly for *let*, and write them correctly.

Pronounce clearly the *t* or *d* at the last of a word before beginning another word:

can't you	**did you**	**would you**
don't you	**could you**	**should you**
won't you	**had you**	**hundred years**

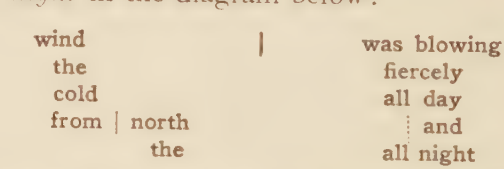
Notice your own speech to see if you can find any similar mispronunciations.

SIMPLE SENTENCES

The wind was blowing. This is a simple sentence, for it has but one subject and one verb. The simple sentences that we have been studying have all been short; but many simple sentences are long. They are made long by adjectives, adverbs and phrases. They should have, however, only one subject and one predicate. As

soon as a clause appears there is a second subject and a second predicate, and then there is a compound or a complex sentence. Add to the first sentence in this paragraph without putting any clause into it; that is, keep it a simple sentence.

The cold wind from the north was blowing fiercely all day and all night. Diagram this sentence so as to show the one subject and one predicate, each with several modifiers. Notice how *and* is written between *all day* and *all night* in the diagram below:



Make the following simple sentences longer by using adjectives, adverbs or participles, but keep them simple sentences:

The man died. The man did not speak a word. Santa Claus came down the chimney. The little girl sat down. Robinson Crusoe lived on an island.

In some of the sentences given above use these participles: *loaded*, *wrecked*, *turning*, *starving*.

From some of your papers, or a conversation, take three short, simple sentences. See if you can add words, phrases or participles that will improve their meaning or make them more expressive.

From stories in any of your books, select two simple sentences that are rather long. Examine them to see what has been added to the simple subject and simple verb.

A beggar was standing in the street. A rich man went past him. The beggar asked for a penny. The rich man gave him a dime.

In his rags; from a large city; for bread; in his furs; in his hurry; in his pity; in a carriage; on the corner. Shivering; sadly; kind; honest; sympathetically.

Rewrite the sentences given above and put into each as many of the prepositional phrases given above as you can without making the sentence awkward. Put in some of the adjectives and adverbs. Perhaps you can think of some other additions, but you must not use clauses. Keep the sentences simple, one subject and one predicate. It is remarkable how much can be done with simple sentences.

Select five sentences from one of your recent papers and see if you can add to their beauty and meaning by using adjectives, adverbs or prepositional phrases. Below is a list of prepositions to help you in thinking of phrases. You will have to find your own adjectives and adverbs so that they will fit your nouns and verbs.

about	**before**	**for**
above	**behind**	**from**
across	**beside**	**on**
after	**over**	**past**
against	**within**	**through**

There are many more prepositions. Use any that you know.

What is a preposition?

SYNONYMS

The man was in a great *fury* when he struck the child. The example is not *fully* explained. We had a long *conversation.* The sky is covered with *thick* clouds.

Take your dictionary and look up the meanings given for the italicized words in these sentences. Rewrite the sentences, putting in the synonym that you think best expresses the meaning of the italicized word. A synonym is a word that has almost the same meaning as another word.

Think of a conversation you had at recess or noon, and select five words for which you would like to give synonyms. Write the sentences as you spoke them at recess. Rewrite them, using synonyms.

Give at least one synonym for each of these words: *looked*, *asked*, *helped*, *worked*, *wanted*, *big*, *awful*, *hot*, *cool*.

You will soon see that the synonym to be used depends upon the meaning in that particular place. Many times there is no exact synonym, for no other word has just the meaning that we wish to express. What do you understand by a synonym? What difference does it make to your language, spoken and written, if you know many synonyms and their exact use? What difference does it make if you do not know the exact meanings of the words that you are using?

COMPOSITION

Imagine your doll to be a princess. Write the dreams or fancies that come to you about what she would do. Imagine yourself to be a prince; what would you do?

Tell a story suggested by this group of words: bird, cat, nest, singing, hunting.

Write a letter to an aunt, or some other relative,

FROM PAINTING BY DAGNAN-BOUVERET

AT THE WATERING TROUGH

saying that you are coming to make a visit. Make this a real letter, if possible. At the bottom, write the address as it should be on the envelope.

Tell again one of the recent lessons that has specially interested you.

What is a river? Describe one. How does it begin? How does it grow larger? Does it do any good? Does it do any damage? Is it used for many purposes? Tell some of the many interesting things that you know about rivers; or, better still, about some one river. Make it as much of a story as you like, or tell it in any other way you desire.

Write some of the things that you know about the postoffice. Why do people write letters? Where do the letters, papers and packages come from? How are they brought? What is done with them? Why is a postoffice necessary?

Write some of the thoughts suggested by the word *flies*.

Look at the picture, "At the Watering Trough," on the preceding page. What kind of work do you think this boy can do? Does he like his horses? Does he take good care of them? Does he look well and healthy? Imagine what his day's work has probably been, and write about it.

SIXTH MONTH

SUMMARY OF SUBJECTS

VERBS

Shine, wind, find, bind

NOUNS

Singular and plural

PRONOUNS

Possessives

ADJECTIVES

ADVERBS

PRESENT PARTICIPLES

Used as adjectives

PUNCTUATION

SENTENCE STRUCTURE

COMPOSITION

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS

USE IN SENTENCES

Use the following verbs in sentences:

saw	did	give	given	come	forgotten
seen	done	gave	broken	came	written

Do not use such an incorrect expression as, "Now, he's went and done it," or, "Now, he's gone and done it," for the correct one, *Now he's done it*. Do *went* and *gone* have any real use in these sentences, or do they add any thoughts? If you are using them incorrectly, watch your conversation closely until you have overcome this mistake.

Use the following verbs correctly:

slide	slid	sliding	slid
burst	burst	bursting	burst
swing	swung	swinging	swung

You will not find it very difficult to use correctly the verbs given above. The principal thing is to remember that "bust" or "busted" should never be used for *burst*.

Write five sentences using *burst*.

Use the following verbs in sentences:

came	began	forgot	did	went
come	begun	forgotten	done	gone

Write the principal parts of all these verbs.

What is a verb? Why do you think you are asked so frequently to think out the principal parts of verbs? Why should you know them?

PARTICIPLES[8]

Review what is said about participles in the fourth month.

The boy playing on the lawn is attending the Lincoln school. In this sentence *playing* is a participle; but it is used as an adjective, telling something about the boy, and it introduces the words, *on the lawn*.

Do you see that using participles helps you to make good sentences? They will not help you, however, unless you learn to use them in speaking and writing. Write five sentences using the following participles as adjectives:

PRESENT PARTICIPLE	PAST PARTICIPLE
turning	forsaken
visiting	washed
looking	well known
playing	
singing	
towering	
rising	

NOUNS

COMMON AND PROPER

Write the names of ten things that you can neither see nor hear, but that you know exist. There are many of these nouns, although you may not have thought of them. *Patience*, *love*, *hearing*, are examples. He has a great deal of *patience*. I can feel my mother's *love* for me. My *hearing* is excellent.

Write the names of ten things that you can see. Of ten that you can hear. Of ten that you can feel.

Horse and *Dick* are both names; consequently, they

are nouns. What is the difference between them? Will *horse* apply to any horse? Will *Dick* apply to any horse? What kind of a noun is *horse?* What kind of a noun is *Dick?*

If you have any proper nouns in your list, write them in a column by themselves. How should they be commenced? Why? What do you call all of the nouns that are left?

What is a proper noun? What is a common noun?

POSSESSIVES

Write nine common nouns, choosing some that you have not used recently. Write the possessive singular and the possessive plural of these nouns.

Write the names of nine persons that you know. Write their initials. Write the names in the possessive case, using first only the first name, then using the whole name.

COMMON ERRORS

Notice your own speech and that of others. See if you can find ten sentences where "them" is used in place of *those;* as, "hand me them rubbers"; "give me them books." Write these sentences correctly. Write five sentences using *those.*

Remember that *good* is an adjective, *well* is an adverb. If we say, she writes *well*, we have used the adverb correctly, for it tells how she writes; that is, *well* modifies the verb *writes.*

Write five sentences using *well* as an adverb.

Write five sentences using *good* as an adjective.

SYNONYMS

Use the following words in sentences, then find synonyms to put into their places: silence, river, gathering, real, choose, pain.

Select five words from your own conversation that you would like to replace with synonyms. Look them up in the dictionary, and use their synonyms in sentences.

PREPOSITIONS

In order not to make mistakes every one should be thoughtful about his language, until he has learned to speak correctly without hesitation. Through training, the correct form comes naturally to the lips. A large number of our mistakes are in little words and expressions. Unimportant as prepositions seem in our sentences, they are often used incorrectly.

Many mistakes are made in using *to* and *at*, so let us study them again. We often hear the expression, "my book is to home"; or, "he is to school." We should say, my book is *at home;* he is *at school*. Remember that *to* is used when we are talking about motion towards a place or an object. *At* means being in a certain place. Notice the following:

He is *going to school*. He *is at school*. When we are in the city we *go to* the Union Hotel. Our friends are *staying at* the Union Hotel. Why are you staying *at home* this week?

Use the following in sentences:

to school	at school
to church	at church
to the park	in the park
to the ball game	at the ball game

You have been trying to learn the difference between *like*, the preposition, and *as if*, the conjunction. You know *like*, a preposition, takes a noun or a pronoun as an object. *As if*, a conjunction, begins a clause. Here are a few sentences with *like* and *as if*:

It looks *like rain*. It looks *as if it will rain*.
It looks *like a storm*. It looks *as if there will be a storm*.

Write ten sentences using *like*. Watch yourself and others (especially yourself) for several days, to see if you use *like* for *as if*. This mistake, like all others, should disappear from your language when you know what correct expression to use in its place.

Use these prepositions in sentences, making at least two sentences for every preposition: in, into; beside, besides.

REVIEWS

Write a conversation that you have heard on the playground. Were there any interjections in it? Do not forget the quotation marks. Were there any broken quotations? Were there any clauses in this conversation? Were they begun with who, which, that; or while, because, if?

Use in sentences, *of whom*, *for whom*, *with whom*, *near whom*; *whom I saw*, *whom you know*, *whom we met*.

Use in sentences, *I shall want*, *we shall go*, *I shall pick*.

Read over the first five sentences in any story. Are they declarative, interrogative, exclamatory or imperative?

What do you understand by a declarative sentence? an interrogative sentence? an exclamatory sentence? an imperative sentence?

PARAGRAPH STRUCTURE

Look at some page in your arithmetic. How is it paragraphed? Is it easy to see why these divisions are made? It is the same reason as in any writing, but it is easier to see the change of thought in arithmetic than in a story.

Take some subject for a paper. Think what you wish to say on it. Write down the headings of these thoughts. Are they the headings of your paragraphs? It is very probable that they are, although some headings may suggest thoughts enough for two or more paragraphs. You may not know anything about the Sacramento River, but the following outline on it will suggest to you how you can make an outline about some river or lake that you know:

The Sacramento River
- Size and importance at Sacramento
- The trip to San Francisco by river
- Overflows in the spring

There may be much more that you would like to write, but here is enough for one paper. There are three

thoughts in this little outline; and this should mean that there will be three paragraphs in your paper. Make your outline fuller, if you wish to, by writing under each heading some of the related thoughts that go into the paragraph, as:

The Sacramento River
- Size and importance at Sacramento
  - Width
  - Boats on it
    - Steamboats, sailboats, barges
  - Boats able to go up and down the river from Sacramento
  - Bridges
- Trip to San Francisco
  - Time taken to go by steamboat
  - Number of boats making the trip
- Overflows in the spring
  - Reason for overflows
  - When they usually come
  - Protection by levees
  - Land often flooded

A minor heading may be the thought that goes into one sentence; or it may be a suggestion for two or three sentences. Indeed, there may be so much to say about some of these second headings that a new paragraph should be made. It may be that *protection by levees* and *land often flooded* will arouse so much thought that each should have a separate paragraph. The writer may not see that another paragraph is needed until after the first writing is finished. If that happens, it is very easy in the rewriting to put such thoughts into a paragraph by themselves.

Make an outline of some subject that you are going to write on and see how much it helps you in writing a good paper. Do not follow your outline stiffly; write freely, but keep to the general thought that you have put into the outline.

COMPOSITION

What are some of the thoughts that come to you with the words, *as strong as a giant?* Write them, whether it is a story, an incident or an imagination.

Did you ever visit a Chinese laundry? Tell some of the things you have seen or know about one. Did you ever stand near the door and watch what was going on inside? Write what you have seen or what you know.

If you know nothing about a laundry, tell about a washday at home.

Did you ever watch a humming bird? What does it do when it goes to the flowers? How can it keep so still over a flower with nothing to stand on? Why does it visit so many flowers? Did you ever see its nest and eggs? Write about a humming bird, or some other kind of bird.

Write a note to a school friend, asking him to spend Saturday afternoon with you. What do you intend to do? How early is he to come? Is he to bring anything with him? Is he to stay for dinner? Is he expected to go home at a certain time? If so, how can you tell him courteously?

Select some picture that you enjoy and write the thoughts or the story suggested by it.

O. GEBLER

OVERSLEEPING

What happened one day up in the attic? Write it. If you haven't an attic, tell what happened in the barn, or anywhere else.

On the opposite page is the picture of a sleeping boy. Why are the animals crowding around him? What do they want? What time of day do you think it is? What will the boy have to do as soon as he wakes up? Do you think that he will sleep much longer? Why not? What may awaken him? Write a paper on what you can see in this picture and what it tells you about the boy and his life.

SEVENTH MONTH

SUMMARY OF SUBJECTS

VERBS

PRONUNCIATION

PUNCTUATION

COMMON ERRORS

PRONOUNS

INTERJECTIONS

ADJECTIVES

COMPOSITION

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS

The common mistake in using the verbs in the list below is putting the past tense in place of the past participle, as: "I have drove," for *I have driven;* "he has rode," instead of *he has ridden.* If you do not know the following principal parts learn them thoroughly:

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
write	wrote	writing	written
ride	rode	riding	ridden
drive	drove	driving	driven
rise	rose	rising	risen
break	broke	breaking	broken

Use each past participle in the above list in five short sentences.

Conjugate in the present perfect or past perfect tense the five verbs given above, making complete sentences, as: I have written my lesson.

ran	grew	blew	written	ate
run	grown	blown	broken	eaten

Write the principal parts of all the verbs given above.

Write the present perfect tense of *eat*, *blow*, *run*, as: I have eaten my lunch.

Write the future tense of any two of these verbs, as: I shall grow fast.

Write three sentences not in your conjugation, using *I shall* or *we shall* with any of the verbs given above.

PRONUNCIATION[10]

The following words are often run together in pronunciation:

can't you	(cantchew)
don't you	
won't you	
would you	
put you	
did you	(did jew)
so long	(slong)

There are many of these incorrect pronunciations. To correct them, pronounce each word distinctly.

Many words are mispronounced by reversing letters, as:

hun dred	(not hun derd)	chil dren	(not chil dern)
vi o let	(not voi let)	vi o lent	(not voi lent)

Pronounce words like those given above according to the spelling. Writing such words in syllables and saying them slowly will correct the error easily and quickly. It is another of the many instances in language where you can easily correct a mistake if you know the right form and remember to use it. There is no difficulty; there is little to learn. To see and to do is all that is necessary.

Can you find any such mispronunciations in your own language? If so, write them correctly in a column, saying them to yourself as you write.

REVIEWS

Write sentences to illustrate all the uses that you know for the period; for the exclamation point.

Tell in your own words why you use these marks in the sentences you have written. That is, make your own rule for your use of a punctuation mark.

Have you corrected the use of "he don't" for *he doesn't?* That is, have you fixed in your mind the use of the third person singular of the verb *do?*

I do	we do	I do not	we do not
thou dost	you do	thou dost not	you do not
he does	they do	he does not	they do not

What is the contraction for each of these forms?

Write five sentences using *he* or *she doesn't.* Write five about your father, mother or some other relative, using *doesn't.*

Many persons use pronouns so loosely that it is almost impossible to tell what noun is referred to. As a result, the meaning is not clear. Notice this sentence: "The farmer told his neighbor that his dog had bitten his sheep, and that it was only fair that he should pay him for his loss." Rewrite this sentence, using the nouns and pronouns so as to make the meaning perfectly clear.

Find some of your weak uses of pronouns, either by looking over one or two recent papers, or by watching carefully your conversation with some one. To correct

thoughtfully five of your own mistakes is better than to rewrite fifteen sentences like the one on page 291.

INTERJECTIONS

Sometimes a feeling or an emotion is so strong that we cry out. There is no sentence; a word is all that we can say. The reason may be pain or joy, suffering or happiness; but the expression of it is given in a word or two.

Oh! Hurrah! Help! O dear! Well!

These words, and many more like them, are called *interjections*. Interjections are thrown into sentences. They have no close connection with any other word. If they are cut off sharply from all other words, they are followed by an exclamation point; but if they are part of a sentence, all of which is an exclamation of surprise, a comma is enough to set them off.

Well! When did you come to town?
Well, I am glad to see you!

How would you speak the last two sentences? Do you give the same tone to *well* in both?

Hurrah, the troops are coming!
Hurrah! Hurrah! The troops are coming!

All of the first sentence is exclamatory. All of it is a cry of pleasure, of interest. The exclamation point is, therefore, put at the end of the sentence, and the interjection, *hurrah*, is set off by a comma.

In the second sentence, *hurrah* is twice a cry of pleasure. *The troops are coming* is separated from the cry.

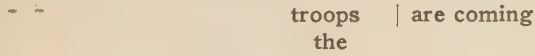
Consequently, there are three exclamation points in this sentence, for there are really three cries. Each one is an exclamation; and two of them are interjections only, Hurrah! Hurrah!

Use these interjections in sentences, punctuating them according to the meaning: What! Fudge! Gracious! Look! O see!

Think of five interjections that you see or hear and put them into sentences.

The principal thing to remember about interjections is how to punctuate them. Follow the rule given above and you will seldom go far wrong.

In a diagram the interjection stands at one side. That is really what it does in the sentence when spoken or written, and it is diagramed in the same way.



What kind of feeling is expressed by an interjection? What do you understand by an interjection? Is an interjection connected closely with the rest of a sentence?

ADJECTIVES

Find adjectives to describe the following nouns:

city	ship	canary
hand	post	river
overcoat	sky	ocean

Use a prepositional phrase to describe each of these

nouns; as, a hand *without a ring*. Here is a list of prepositions that may be helpful:

against	without	behind
from	between	toward
above	across	in
over	beneath	with

Use a participial phrase to describe each noun given in the list on page 293: as, an overcoat *hanging behind the door*. Here are some participles that may be helpful, but use any others that you wish:

hanging	standing	lying
growing	holding	looking
singing	flying	coming

Make a list of five adjectives that you have read or heard, and that you would like to use. Write sentences in which you put these adjectives after the verbs instead of before the nouns. Remember that you can use adjectives in this way with any form of the verbs *be*, *grow*, *feel*, *look*, *seem*, *become*, *appear*.

One may say: a beautiful city; the city is growing beautiful; the city grows beautiful; the city looks beautiful; the city is becoming beautiful; or the city appears beautiful. Why is *beautiful* an adjective in all these sentences? Does it describe *city?*

In, "The city is growing beautifully," is *beautifully* an adjective or an adverb? Does it describe the city, or does it tell how the city is growing?

These sentences are easy, but do you see that with these verbs it may often be difficult to tell whether to use an adjective or an adverb? If you give many easy sentences, however, using adjectives and adverbs correctly,

you may escape the difficulties that some persons have in knowing whether to use adjectives or adverbs with such verbs.

The boy looks sick. The boy appears sick.

How does the boy look? At first glance it seems as if *sick* answers this question. But think a moment. He looks with his eyes; and *sick* certainly does not tell how he looks with his eyes. *Sharply*, *keenly*, *quickly* might tell that. *Sick* describes the boy, his appearance, his looks. You see that you can use both adjectives and adverbs with these seven verbs; but you must know when to use the one part of speech and when to use the other.

Write two sentences for each verb, using adjectives. Do not use, "I feel badly," for *I feel bad*. It is still better to say, I feel sick, or, I feel ill.

COMPOSITION

Have you a dog? Are there any games that you play with him? Dog friends often seem almost like human friends. Tell about your friendship and games with your dog as you would about those with some child friend.

Have you read any good stories about dogs? Do you know anything about the dogs of Holland? Or the big St. Bernard dogs? Or the dog teams in Alaska and other Arctic regions? Tell about some of these.

How do you play baseball? Describe the game as well as you can, so that any one can get a good idea of it even if he has never seen a game. Or describe some other game that you know well.

LEROLLE

BY THE RIVERSIDE

What story can you imagine from these words: smoke, parrot, frightened, screaming, fire engine?

Write a letter to a friend, telling what you did at night on the sleeping-car, or on a steamer. Did you ever camp out for a night? Tell about it, or about a night in some strange place. Put the address of the friend to whom your letter is written at the bottom of the page.

Write a letter about going shopping one day in a big city store.

Did you ever watch an ant hill? How does it look? What do the ants seem to be doing? Do you know how they live? What do they eat? Did you ever see them carrying food? What is it? What do they do with it? There are many interesting things about ants; can you tell any of them?

On the opposite page is a picture that suggests an interesting story. Perhaps the two women are walking home after visiting a friend. The road is by the side of a river, and great trees shade it here and there. The country must be beautiful with its wide river, big trees and distant hills. Imagine a story about this scene, and write it.

EIGHTH MONTH

SUMMARY OF SUBJECTS

VERBS

- Learn and teach
- Participles

SYNONYMS

QUOTATIONS

ABBREVIATIONS

SENTENCE STRUCTURE

COMMON ERRORS

INTERJECTIONS

NOMINATIVE PRONOUNS

REVIEWS

PARAGRAPH STRUCTURE

COMPOSITION

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS

LEARN AND TEACH

Children and uneducated persons often use *learn* for *teach*. They say, "He learned me how to splice ropes," in place of, he *taught* me how to splice ropes. We learn by our own efforts; no one can learn for us, nor can he learn us. He can *teach* us. *Learn* means to acquire or to get, usually by some effort of the mind. *Teach* means to give instruction, to show how. What we get for ourselves we *learn*. If some one gives us instruction, he *teaches* us.

I am learning geography. He is learning geography. The teacher is teaching us geography. The boy is teaching his brother to skate.

Write ten sentences using *teach*. Write five sentences telling things that you are teaching to others. Write five sentences telling something that you are learning.

PARTICIPLES

In studying verbs you find that some of them need objects to complete their meaning, while others do not need objects. Sometimes a verb that can take an object does not do so. We say, "My brother *drives*." We know that this means he goes out driving, or that he knows how to drive. We say, "My brother *drives two horses*." In this sentence *drives* takes an object and we know what he drives. Let us use the present participle of this verb, and see what we can do with it.

The man *is driving*. In this sentence *driving* is a part of the verb.

Driving is a pleasant exercise. In this sentence *driving* is used as a noun.

A *driving* rainstorm set in. Here *driving* is an adjective.

Driving may have an object and still play the part of a noun. That is, it may be partly a verb and partly a noun, as: *Driving horses* is a pleasant exercise. What is a pleasant exercise? It is not *driving:* it is *driving horses. Driving pigs* is exasperating. It is not the *driving* that is exasperating; it is *driving pigs.*

See if you can use in these different ways the verbs, drinking, blowing, riding, running.

Put *running* into the blanks in the following sentences, and think whether it is used as a verb, as a noun, or as an adjective:

The boy is ——. —— is one of our games. There is a —— stream in the forest.

In this sentence *running* takes an object: *Running races* is one of our games.

Use *drinking* as a verb, as a noun and as an adjective. Then use *drinking coffee* in a sentence. That is, give *drinking* an object and use it partly as a verb and partly as a noun.

Use *blowing* as a verb, as a noun and as an adjective. Then use *blowing soap bubbles* as the subject of a sentence.

Use *riding* as a verb, as a noun and as an adjective. Then use *riding a horse* as the subject of a sentence.

REVIEWS

Use the following words in sentences, and then put synonyms into their places: gain (as a noun), help, high, lazy, lively, mad, lucky, cost.

Choose five words from your speech; find synonyms for them; then remember to use the new words as well as those to which you are more accustomed. Be careful to get the exact meaning of the words used.

Punctuate the following sentences and use the quotation marks wherever they are required:

Mary said John have you ever been to Chicago

My mother told me that the apple trees were just beginning to blossom

This is a terrible snow storm father said as he came into the house You had better build up the fire and see that the windows are all shut tight

Write three broken quotations, putting an interjection into one of them. An easy way to get quotations is to listen to what some one is saying and write it down, using the name of the speaker. By this means you get natural sentences.

Learn the following abbreviations:

bushel	bu.
ounce	oz.
pound	lb.
ton	T.
answer	ans.
pair	pr.
paid	pd.

From one of your recent papers select five sentences that you think you can improve. Put in adverbs that fit the verbs, and adjectives that fit the nouns. Use a present participle followed by other words; as, *standing* in a corner. Use a clause commencing with *who*, *which* or *that*, to tell something about one of the nouns. Be sure that whatever you put in has a real value in the sentence. It is no improvement to put in words or phrases that add nothing to the thought or meaning.

It is strange how many little mistakes cling to our language long after we have learned that they are mistakes. Many persons who know correct forms use very poor English, because they are too negligent to make the necessary changes. Then, when they go among cultured persons, who take pride in their language, they realize with chagrin how strong upon them is the habit of using the absurd, incorrect expressions of children and ignorant persons. It is easy to speak correctly if we make the effort to do so.

You are all familiar with the mistakes given below, even if you are not using any of them yourself. If they still cling to your speech, correct them. Do not say:

"I ain't a going," for I'm not going. "She ain't got no book," for she has no book, or she hasn't a book. "I never said so," for I didn't say so. "I never done it," for I didn't do it. "I never seen him," for I haven't seen him. "I never said nuthin'," for I didn't say anything, or I said nothing. "He don't know nuthin'," for he doesn't know anything. "There's three boys," or "They's three boys," for there are three boys. "There was five horses burned," or "They was five horses burned," for there were five horses burned. "You seen it," for you saw it.

You may not be making all, or even any, of these mistakes now; but if you are, notice several sentences in which you use wrong expressions, and write the correct form for each one.

Write three sentences using *Oh*. Write three using *O*. *Oh* is an interjection. It is the word that children cry out so frequently, and that is sometimes put at the beginning of a sentence. It is followed by a comma or by an exclamation point, according to the intensity of the feeling. Great feeling requires the use of an exclamation point after the interjection, as: Oh! you hurt me! If the feeling is not so strong, the exclamation point is put at the end of the sentence, as: Oh, yes, I'll go too!

O is part of an exclamation. It is used with other words, and it is not set off by a comma or an exclamation point, as:

O dear me, who said I counted wrong?
O if I could only go!

Use the following italicized words in short sentences of your own, then put synonyms into their places:

The man *shouted,* "A fire! a fire!" My mother *arrived* at five in the afternoon. There is a *concealed* meaning in these words. The train moved *rapidly* toward the West.

Have you changed the meaning at all by using synonyms? It is very difficult to find two words with the same meaning.

Select five more words that you would like to use

in the same way. First put them into sentences, then think of synonyms for them.

Use *those* in five sentences. Use it where you might make the mistake of saying "them"; as, "them boys."

Use *his*, *hers*, *theirs*, *ours*, in sentences.

Use *he and I*, *you and I*, *she and I*, *Mollie and I*, in sentences.

Use *of whom*, *for whom*, *from whom*, *about whom*, in sentences.

What four forms of a verb, taken together, are known as the "principal parts"?

NOMINATIVE PRONOUNS

Write five sentences and use *we boys* for the subject of each. Write five sentences and use *we girls* for the subject; as, we girls will clear out the desks. Use *we girls* in five sentences as an answer to a question, as: Who upset the basket? We girls.

Why is *we girls* used instead of *us girls?*

Use these pronouns as subjects: he and I, you and he, you and she, she and I, he and they, you and I.

Where you mention two or more persons in a sentence, one of them being yourself, where do you put the pronoun *I?* Do you say: *you and I*, or I and you? Do you say, *he and I*, or I and he? Why?

If you speak to some one about himself and some one else, which person do you put first? That is, do you say: he and you, or *you and he? You and she*, or she and you? Why?

No matter of how many we are speaking, we put ourselves, *I* or *we*, at the last. That is courtesy. For the same reason *you* always comes before *I*, *he*, *she* or any one's name.

PARAGRAPH STRUCTURE

Read over one of your recent papers to see if you can improve the paragraphs. Have you put into any paragraph thoughts that belong in another, or that should be in a paragraph by themselves?

Have you left any paragraph unfinished? That is, have you left out some thought that should be in it to round out its meaning? If so, put it in.

Perhaps you have put near the end of a paragraph a thought that belonged near the beginning. If so, put the sentence where it belongs.

In working over a paragraph remember two things: Have only one general thought in it. Develop this main thought gradually from the beginning to the end of the paragraph.

COMPOSITION

Write a letter to a child friend, telling something you did while visiting on a ranch or a farm. Write the address at the bottom of the letter.

Write a note to a friend inviting him to a party at your home. Tell him when to come, how long the party is to last, and some of the games that are to be played. Perhaps you would like to have him bring something to add to the pleasure of the evening. Ask him courteously to do this.

HOME AFTER THE FIRST VOYAGE

ROSENTHAL

Write a story suggested by these words: bush, spade, withering, grandfather, visit.

Tell what you remember of a story or a poem that you enjoy. If the story is too long for one reproduction, divide it into sections, writing one a day.

Write about a butterfly. What are the colors of its wings? What is the shape of the wings? Has the butterfly any legs? Has it any eyes? Does it fly like a bird? Is it hatched from an egg? Did you ever see a chrysalis? If chrysalis is a new word to you, look it up in the big dictionary. Make an interesting paper out of what you know about a butterfly, whether it is much or little. Perhaps, before writing this paper, you will be so fortunate as to have a chance to watch a butterfly, or even to have one in the schoolroom to study and talk about with the teacher.

Write about a delivery man. What is a delivery man? What kinds of stores employ men to deliver goods? Why? What do these men do besides ride on their wagons and carry goods into houses? Does the one about whom you are writing take care of his own horse? Does he own his own horse and wagon? At what time in the morning does he begin work? When does he quit work? Tell what you know about the work of a delivery man.

In the picture on the opposite page, "Home after the First Voyage," why does every one look so happy? Who has been away? Is he a young boy? About how old do you think he is? Notice the collar of his shirt. What boys wear such a collar? What kind of a voyage has he had? Do you think his mother was lonesome

while he was away? Does the sister standing by the mother's chair look older or younger than the boy? Does she seem glad to have her brother home again? Tell about this home-coming, making a story of it.

REMAINING WEEKS OF THE YEAR

SUMMARY OF SUBJECTS

VERBS

- Raise and Rise
- Use in Sentences
- Regular Verbs
- Participles
- May and Can; Might and Could

COMMON ERRORS

NOUNS

CAPITALS

SYNONYMS

PARAGRAPH STRUCTURE

COMPOSITION

At least two of the five language periods per week are to be given to constructive work in composition — see suggestive program in appendix.

VERBS

RAISE AND RISE

The two verbs *raise* and *rise* are sometimes incorrectly used, the one for the other. The surest and easiest way to distinguish between them is to know that *raise* is transitive, for it requires an object to complete its thought; and that *rise* is intransitive, for the meaning is complete without an object.

The sun *rises*. The farmer *raises* potatoes. The man *rises* at four o'clock. The boy *raised his hand*.

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
rise	rose	rising	risen
raise	raised	raising	raised

Water in a river *rises* in a flood. A boy *rises* to his feet. Bread *rises*. A bird *rises* in the air.

Write three sentences using *water* and some form of the verb *rise*. Write three using *boy* and some form of *rise*. Write two using *bread* and some form of *rise*. Write two using *bird* and some form of *rise*.

Write three sentences using the past tense of *raise* with an object.

Write three sentences using *have raised* or *has raised* with an object.

USE IN SENTENCES

Use the following verbs in sentences:

drank	sang	rang	began	lie	set
drunk	sung	rung	begun	laid	sat

REGULAR VERBS

The verbs that we have been studying are called irregular, because they change in their principal parts. There are a great many regular verbs in the language, but they are so easy that few mistakes are made in their use. Here are a few regular verbs:

like	liked	liking	liked
rule	ruled	ruling	ruled
ask	asked	asking	asked
pick	picked	picking	picked
prepare	prepared	preparing	prepared

In these verbs there are not the troublesome changes that we have in write, give, blow and all the other verbs we have been studying. The past tense and past participle of most regular verbs end with *ed*. There is, however, one mistake that a great many children make with regular verbs; they leave off the *ed* in speaking and in writing. They say, "He *ask* me to go with him yesterday." Say *asked*. Be sure to pronounce the *ed*, but remember that the word has only one syllable. In this verb and many others *ed* sounds almost like *t*."

PARTICIPLES

Use the following present participles in four ways—as a verb, as a noun, as an adjective, and as a noun and a verb at the same time:

dressing	dressing dolls
growing	growing onions
eating	eating apples
digging	digging holes
throwing	throwing a ball

Here follow some sentences that will help you write yours:

Mother *is dressing* to go down town (a verb). It is *dressing* time for all who act in the play (an adjective). *Dressing* takes a great deal of time (a noun). *Dressing dolls* is great fun (noun and verb at the same time).

MAY AND CAN; MIGHT AND COULD

Can shows power or ability; *could* shows power or ability, but with a condition attached, as:

I *can* make a toy boat. I *could* make a toy boat if I had a larger piece of wood.

May shows permission or possibility; *might* shows permission or possibility, but with a condition attached, as:

Mother says that I *may* go to school. Mother said that I *might* go to school if I got my new shoes.

Write five sentences with *can;* five with *could.*
Write five with *may;* five with *might.*

COMMON ERRORS

If you are making any of the mistakes given below, watch your conversation closely until you always use the correct expressions.

"This here," "that there," or still worse, "them there," are mistakes that mar the speech of many persons. *This man, this book, this room*, are enough without putting *here* after *this*. The same is true about *that man*, not "that there man." "Them there" is the worst

of the three, for there is the double mistake of using *them* in place of *those* and of putting in *there* when there is no need of it.

REVIEWS

Write the names of ten things that you can smell.

Write the names of three traits of character that you admire in some of your friends, and of three that you dislike in some persons you know, perhaps in yourself.

Are these nouns that you have written common or proper?

Write ten proper nouns.

What is a noun? What is a proper noun? What is a common noun?

Write the possessive singular and plural of the following nouns:

canyon	country	rose
forest	state	countess
lady	cow	baby

What is a pronoun? What are the objective pronouns? What are the nominative pronouns?

Put two objective pronouns after each of the following prepositions:

to	for	with	after	beside
from	against	over	under	by

Important days of the year begin with capitals; as, New Year's Day, Thanksgiving Day, Commencement

Day. Notice that in these expressions *day* also has a capital letter.

In any of your books you will find that the heading of a chapter and the title of a story will be in capitals. In writing headings, however, the important words are the only ones capitalized; as: "Red Riding Hood and Her Grandmother." "The Story of a Canary Bird." If all the words are important, they are all capitalized; as, "The Rope Walk."

When writing of a river, island, lake or mountain use capitals; as: Hudson River, Long Island, Lake Tahoe, Pacific Ocean, Mount Shasta, Mohawk Valley.

Write the names of several rivers, lakes, mountains, islands or places that you know. Write five sentences in which you use some of these names.

Some words have more than one meaning. See if you can find at least two meanings for all of these words: ugly, angry, weak, rich, term.

Ugly may mean ill-tempered; as, he is an ugly man. It may mean bad looking, not pleasing in appearance; as, that is an *ugly* house.

Write six sentences, using some of the words given above.

Use these words in sentences, and then find synonyms for them: empty, change (the verb), toss, small, big, thankful, queer, funny, handsome.

Notice the conversation of some one who knows more about language than you do, and select ten of his words that you would like to understand and use. Look

up their meanings in the dictionary. Use these words in sentences.

PARAGRAPH STRUCTURE

Take one of the papers that you have written recently, choosing a long one. Study your paragraphing. Make an outline of the paper by writing the thought of every paragraph.

Have you finished the thought in every paragraph, or would a few more sentences make it clearer? Have you put into any paragraph thoughts that really belong in another? If so, put these sentences where they belong. Have you arranged your paragraphs in the best possible order? Does your story move forward from the beginning to the end? Would it be better to change the order in any way?

COMPOSITION

What comes to your mind with the words *pitch dark?* Is it something that has happened to you? Is it a story that you have heard? Can you imagine something that might happen on such a night or in such a place? Shut your eyes for a moment or two and think about something that is *pitch dark*. Write whatever comes into your mind.

Write what you think when you read the words, *in a rowboat*.

Have you ever played under an oak tree? Tell what you "made believe." What were the acorns? What were the acorn cups? What was the hole in the tree? What persons or people did you imagine were

CHAS. LANDELLE

WEARY

around you? Tell it all as you played it, bringing in some of the dreams and fancies that you enjoyed so much.

What have you been studying in geography lately? Many interesting things are told in it about other countries than our own. Perhaps, in addition to the textbook, you have been reading or hearing about some of these countries. Imagine that you are visiting one of the places that you know most about, and write about your visit.

Find a picture that you enjoy. Nearly all pictures tell a story. Find the story in a picture that you like, and tell it.

Write a letter to your brother or sister, telling about taking the wrong streetcar, and what was the result of your mistake.

How does a canary bird live in its cage? How should it be cared for? Could it live if set free? Do you know of any other birds that live in cages? Have you ever seen an aviary, where many birds live in a big wire enclosure out of doors? Can canaries live in this way? Do they seem happy?

The picture, "Weary," on the opposite page tells a beautiful story. Can you see what it is? Do you think that this mother and her child are poor persons? They do not look worn, or troubled, or anxious about anything, do they? Perhaps they live in a warm country, and so they are barefooted and lightly dressed. Does not the mother look happy? Why do you think she is happy? Write a story of what the mother and child may have been doing to become so tired.

SUMMARY

This summary is given as a convenient reference table for the teacher and pupils. It should not be assigned to be studied or memorized. It is for reference only. The points contained in it have all been developed inductively in the text.

PUNCTUATION

It is not desirable to give many set rules of punctuation for a mature writer; but a child must be assisted to good form by directions concerning the use of punctuation marks. The origin of punctuation was in the need of some device to make plain the meaning of a writer, and its use should be governed by this same need. As a result, hard and fast rules of punctuation should not be made. The simplest uses may be given definitely, but a writer soon needs to rely on judgment as well as on rules in punctuating his productions.

PERIOD

Put a period after: a declarative sentence; an imperative sentence, unless it has become exclamatory in its nature; an abbreviation; a number written with Roman numerals.

COMMA

Use commas to set off from the rest of the sentence: words used in direct address; a short direct quotation; an

explanatory word, phrase or clause; an independent word; a parenthetical expression, or one thrown into a sentence; a part of a sentence that is put out of its natural place. Words in a series are separated by commas wherever the conjunction is omitted.

INTERROGATION POINT

An interrogation point is placed after a question.

EXCLAMATION POINT

An exclamation point is placed after an exclamation, whether it be a word or a sentence.

APOSTROPHE

An apostrophe is used to show ownership; to indicate the omission of a letter or letters.

QUOTATION MARKS

Quotation marks are used to inclose a direct quotation.

HYPHEN

If a word is divided at the end of a line, a hyphen is used to show that the rest of the word is on the following line. The parts of some compound words are connected by the hyphen.

CAPITALS

Begin with a capital letter: a sentence; a line of poetry; a proper noun; the names of the Deity. Usually the first word of a direct quotation begins with a capital. Many abbreviations are written with capitals or begun

with them, but there is no rule. The pronoun *I* and the interjection *O* are capitalized. In titles of books or articles capitalize the important words.

PARTS OF SPEECH

All the words of our language may be arranged in eight classes: nouns, verbs, pronouns, adjectives, adverbs, prepositions, conjunctions and interjections. These are known as the *parts of speech.*

A noun is the name of anything. A verb is a word that asserts or declares something. It shows action, existence or condition. A pronoun is a word that stands for a noun. An adjective is a word used to describe or modify a noun. An adverb is a word used to modify a verb, an adjective or another adverb. A preposition is a word that connects a noun or a pronoun to some other word and shows the relation between them. A conjunction is a word used to connect words, phrases, clauses or sentences. An interjection is a word used to express strong emotion or surprise. It has no grammatical connection with the rest of the sentence.

SUBDIVISIONS OF THE PARTS OF SPEECH

Several of the parts of speech may be subdivided into classes. The subdivisions that you have learned about follow:

NOUNS

Two kinds of nouns have already been studied, common and proper. A common noun is the name of

any member of a class. A proper noun is the name of an individual.

VERBS

According to their meaning verbs may be transitive or intransitive. A transitive verb may take an object to complete its meaning. An intransitive verb does not require an object to complete its meaning.

According to their form verbs may be regular or irregular. A regular verb adds *d* or *ed* to its root to form its past tense and past participle. An irregular verb forms its past tense by a change in the vowel of the root, and its past participle ends in *n* or *en*. There may be other vowel changes in forming the principal parts.

PRONOUNS

Three kinds of pronouns have been studied: personal, relative and interrogative. A personal pronoun is one that shows by its form its person and number. A relative pronoun connects a related clause to the noun for which it stands. There are four relative pronouns: who, which, what and that. An interrogative pronoun is used to ask a question. There are three interrogative pronouns: who, which and what.

MODIFICATIONS OF PARTS OF SPEECH

Words sometimes change their form in order to express a change in use or meaning. You have learned some of these changes or modifications.

NOUNS AND PRONOUNS

Nouns and pronouns change their form to show number and case. Pronouns have still another change to show person.

There are two numbers, the singular and the plural. The singular number denotes but one person or thing. The plural number denotes more than one person or thing.

There are three cases: nominative, possessive and objective. A noun or pronoun is in the nominative case when it is used as the subject of a verb. A noun or pronoun is in the possessive case when it is used to show ownership. A noun or pronoun is in the objective case when it is used as the object of a verb or preposition.

There are three persons: the first, second and third. The first person denotes the speaker. The second person denotes the person spoken to. The third person denotes the person spoken of.

VERBS

You have been using one of the modifications of verbs, tense. The tense of a verb shows the time to which the verb refers. There are six tenses: the present, past, future, present perfect, past perfect and future perfect.

The present tense means present time; as, I write. The past tense means past time; as, I wrote. The future tense means future time; as, I shall write. The present perfect tense means that the action is complete at this time; as, I have written. The past perfect tense means that the action was completed in the past; as, I had written. The future perfect tense means that the

action will be completed some time in the future; as, I shall have written.

ADJECTIVES AND ADVERBS

These parts of speech have but one change of form, which is called comparison. There are three steps in comparison, called the positive, comparative and superlative degrees.

The positive degree shows the simple condition, ripe. The comparative degree shows a higher state; as, riper; or a lower state, as less ripe. The superlative degree shows the highest state; as, ripest; or the lowest state, as least ripe.

SENTENCES

Whenever we express our thoughts we do so in sentences. If the thought is complete, the sentence is also complete. We may say "oranges," and point to a pile of that fruit. We have mentioned some objects, but we have not expressed a thought. Some one cries, "Stop!" but a full thought has not been expressed. Consequently we form the natural definition: A sentence is the expression of a complete thought.

According as their meanings vary, there are four kinds of sentences: declarative, interrogative, imperative and exclamatory. A declarative sentence makes a statement. An interrogative sentence asks a question. An imperative sentence gives a command. An exclamatory sentence expresses surprise, astonishment or sudden emotion.

Sentences vary as to their form: they are simple,

compound or complex. A simple sentence has but one subject and one predicate. Both subject and predicate may consist of only one word, or they may consist of many. A compound sentence consists of two or more independent clauses connected by conjunctions. A complex sentence consists of an independent clause and one or more dependent clauses.

PHRASES AND CLAUSES

In any sentence there may be a group of words more closely related to one another than to the rest of the sentence, while the group as a whole is a modifier of some other part of the sentence. Such a group of words is usually either a phrase or a clause. Two kinds of phrases have been used so far, prepositional phrases and participial phrases.

A preposition and the word it governs (its object) form a prepositional phrase. A participle and its object form a participial phrase. A phrase may also contain other words, usually modifiers of the object.

A clause is a group of words within a sentence, having its subject and predicate. It is a sentence within a sentence. A clause may be independent or dependent. An independent clause can stand by itself as a sentence. A dependent clause takes the part of an adjective, an adverb or a noun in a sentence, modifying some part of the independent clause. It can not stand alone as a sentence.

PRINCIPAL PARTS OF IRREGULAR VERBS

Below is a list of irregular verbs studied during the year:

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
ring	rang	ringing	rung
sing	sang	singing	sung
sink	sank	sinking	sunk
spring	sprang	springing	sprung
drink	drank	drinking	drunk
shrink	shrank	shrinking	shrunk
swim	swam	swimming	swum
begin	began	beginning	begun
blow	blew	blowing	blown
grow	grew	growing	grown
know	knew	knowing	known
throw	threw	throwing	thrown
draw	drew	drawing	drawn
fly	flew	flying	flown
catch	caught	catching	caught
teach	taught	teaching	taught
fight	fought	fighting	fought
buy	bought	buying	bought
write	wrote	writing	written
ride	rode	riding	ridden
drive	drove	driving	driven
rise	rose	rising	risen
break	broke	breaking	broken
steal	stole	stealing	stolen
speak	spoke	speaking	spoken
forget	forgot	forgetting	forgotten
choose	chose	choosing	chosen
take	took	taking	taken
shake	shook	shaking	shaken
eat	ate	eating	eaten
beat	beat	beating	beaten
give	gave	giving	given
bite	bit	biting	bitten
hide	hid	hiding	hidden

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
find	found	finding	found
wind	wound	winding	wound
bind	bound	binding	bound
see	saw	seeing	seen
come	came	coming	come
do	did	doing	done
go	went	going	gone
lie	lay	lying	lain
sit	sat	sitting	sat
set	set	setting	set
run	ran	running	run
slide	slid	sliding	slid
burst	burst	bursting	burst
swing	swung	swinging	swung
get	got	getting	got
shoe	shod	shoeing	shod
keep	kept	keeping	kept
shine	shone	shining	shone

PRINCIPAL PARTS OF REGULAR VERBS

Below is a list of a few regular verbs that have been studied during the year:

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
like	liked	liking	liked
love	loved	loving	loved
learn	learned	learning	learned
raise	raised	raising	raised
rule	ruled	ruling	ruled
ask	asked	asking	asked
pick	picked	picking	picked
prepare	prepared	preparing	prepared
lay	laid	laying	laid

SUGGESTIONS FOR TEACHERS

SUGGESTIONS FOR TEACHERS

The notes or suggestions to which specific references are made in the body of the text, are placed in this appendix under these headings: Third-Year Grade; Fourth-Year Grade; Fifth-Year Grade. A number used for reference in the body of the text, refers to a note of the same number in the same grade in this appendix. A suggestive program and a discussion on composition precede these notes. This program and this talk on composition should be studied carefully by the teacher before beginning the work of any grade.

PROGRAM

There follows a suggestive outline, based on the text, for the work of the first month of the third grade. The teacher will find that a similar program for every month in each grade will be helpful in making the work systematic and complete. As indicated by the outline given below, the subjects of a month, *except the subject of composition,* are to be studied in the order in which they are given in the text. The formal presentation of each subject, *except the subject of composition,* is to be completed before another is taken up. It is very important to note carefully that in each month the subject of composition is to be *a part of all the other subjects. Composition is not to be studied separately at the end of the month,* as the position of this subject throughout the text might indicate. In addition to the oral and written work required for "drills" and for purposes of illustration, *two language periods per week are to be given exclusively to Composition.*

First Week

Monday

Capitals. Capital letters for first names of persons and for names of animals.

Tuesday

Capitals. Write many complete names of persons and the initials of these names.

Wednesday

Composition. Talk over in class a story, a poem or a lesson for reproduction as a composition.

Thursday

Capitals. Write in sentences the names of many persons. Have pupils read over at their seats the papers written Wednesday.

Friday

Composition. Put on the board one or more of the papers from the writing on Wednesday. Have a recitation on what has been copied on the board. For suggestions as to what a recitation on a composition copied on the board should be, see "Correction of Papers" in the discussion on "Composition" at the end of this program.

Second Week

Monday

Punctuation. Oral and written lesson on statements with the use of the period.

Tuesday

Punctuation. Oral and written lesson on questions with the use of the interrogation point.

Wednesday

Composition. Talk over in class some subject or story for written reproduction.

Thursday

Composition. Put on the board one or more of the papers from the writing on Wednesday. Have a recitation on what has been copied on the board.

Friday

Punctuation. Many asking and telling sentences written to show capitals and punctuation.

Third Week

Monday

Common Errors. Oral and written drill on the correct expression in place of the double negative.

Tuesday

Common Errors. Oral and written drill to correct some common error of speech, especially the double negative.

Wednesday

Composition. Talk over in class some subject for composition.

Thursday

Composition. Put on the board one or more of the papers from the writing on Wednesday. Have a recitation on what has been copied on the board.

Friday

Verbs. Oral development of the four forms of *write*. Oral drill on *written*. Written drill on *written*.

Fourth Week

Monday

Verbs. Oral drill on *written*. Oral development of *break* and drill on *broken*.

Tuesday

Verbs. Oral development of the four forms of *do*. Oral and written drills on *did*, *written* and *broken*.

Wednesday

Composition. Oral reproduction in class of some story

or lesson, followed by written reproduction of the same story.

Thursday

Verbs. Oral development of the four forms of *give*. Oral and written drills on *did* and *gave*.

Friday

Composition. Put on the board one or more of the papers from the writing on Wednesday. Have a recitation on what has been copied on the board.

COMPOSITION

INTEREST IN THE SUBJECT

Composition should be a pleasure to teacher and pupils. Children should write as they think and talk—easily, naturally, happily. They will do this if permitted to express themselves in an everyday manner on everyday subjects. Ask and expect children to write on a familiar subject only. Develop such a subject for writing by talking about it informally, although the conversation may be in the class. Talk about some animal, occurrence, picture or story and awaken interest in the subject, whatever it is. Bring out facts that are known by the children, and when the pupils are thoroughly aroused and eager to talk, lead them to write in place of talking. If, at first, there is a dread of writing, it will soon disappear under common-sense treatment.

WRITING THE PAPER

When the children are ready to write, assist them to express themselves correctly by asking them what they must always remember when writing. They will suggest capitals, punctuation marks, and other formal and mechanical points that are in the daily drills. Such suggestions often forestall mistakes and become an important aid in forming good habits of writing.

Children's papers should be short. A half hour may be long enough for a fifth-grade pupil, who can exhaust some subjects and write good papers in fifteen minutes. Third-grade pupils can often write all they know about a subject in ten or fifteen minutes, unless they are handicapped by undeveloped penmanship.

As soon as a child begins to write, leave him to himself. Do not interrupt him, do not hamper him by suggestions, but let him be at liberty to express himself. The importance of this suggestion will be clear to every one. No one except a specially trained person can satisfactorily write a letter, a paper or a story if frequently interrupted; especially if the interruptions are corrections and directions. The time for guidance and direction is before writing; the time for correction and reconstruction is after writing. During the writing the child should be undisturbed.

When the papers are finished they should be collected and retained by the teacher until again needed for class work. This is not an unimportant point, for on it often depends the preservation and neatness of papers.

CORRECTION OF PAPERS

Correction of papers is imperative because it is the rule of growth for pupils; but there are various kinds of correction. For the teacher to read and correct every paper for every pupil is impossible and ineffective. Correcting *papers* rarely corrects *children;* and it is the children who are to be improved. Three methods may be combined in correcting compositions: Correction by the writer of his own paper; this is the most valuable kind of correction. Correction of papers or of special points in them by the class, working with the teacher; this is next in importance to personal correction by the writer, and it is the most interesting of the three kinds. Correction by the teacher alone; this is the least valuable form of correction.

The corrections by the writer should not be made until

at least two or three hours after writing. During writing, the mind is engaged in creative work; during correction, the mind is busied with formalities and the mechanics of writing. A child's mind does not turn readily from one phase to the other; consequently, a few hours or a day should elapse between the writing and the correcting. Before the writers begin to make their corrections the teacher and the class may suggest what kind of errors to look for. A teacher that knows her class or a class that knows itself will readily fill up the measure of "things to look for." The writer should be permitted at this time to recast his sentences and to rearrange his paragraphs, as well as to make all minor corrections.

A paper should be rewritten if it has been changed or corrected extensively.

Class correction of errors should be one of the most profitable and inspiring lessons in composition. The teacher should select one or more papers from a class set. They should not be the poorest papers, for these need individual correction; they should not be the best papers, for these will not contain the errors and weaknesses to be eradicated. The selected papers should be of a medium grade, containing errors made by the majority of the pupils. The paper, or complete parts of the same, should be written on the board and then read and discussed in a helpful way. The minor errors should be corrected first, the children suggesting and correcting as many as possible. Follow these with more advanced points, such as the consideration of faulty sentence and paragraph constructions, or the choice of appropriate words. Lead the children to make corrections. In fact, they should be led to feel that they are responsible for reconstructions and improvements. If they begin to keep silent and to receive instructions only, it is an indication that they are tired of the work or that it has been carried beyond their comprehension. Keep within the limitations of the children. Every corrected point and sentence should be written plainly on the board. At the last of the recitation period, the corrected and improved paper

should be in a complete form on the board before the class, and should be near the uncorrected paper in order that the pupils may see and enjoy the improvements they have made. It will often stimulate interest if a pupil, instead of the teacher, rewrites the paper on the board as it is gradually reconstructed and improved by the class and the teacher.

Occasionally the teacher should look over a complete set of papers, and should hand them back to their writers for examination, correction and rewriting where necessary. This is the least productive form of correction. Its chief importance is in giving the teacher information of the powers and progress of the pupils, and in showing the children that there is a careful oversight of their work. It should be employed frequently enough to meet these two needs. Papers seldom need to be completely rewritten, especially in classes where the writers carefully examine their own papers, and where class corrections are inspiring and suggestive. In such classes there is usually a steady improvement in papers from month to month without frequent rewriting.

A "composition book" is a pleasure to many pupils and parents, and it is often a record of growth in writing. To make such a book, fasten together the separate sheets as they are written. A cord is better than paper fasteners for this purpose, as the book opens more readily when tied loosely. Protect the compositions by an outside sheet of manila paper.

The steps in the production of a composition can be summarized as follows:

1. Discussion in class of a subject for a paper.
2. Writing the paper.
3. Collecting the papers to prevent any accidents to them.
4. Return of the papers to their writers for correction.
5. Collection of the papers after corrections.
6. Selection by the teacher of one or more papers for class correction of typical errors.

7. Discussion and improvement in class of the papers thus chosen, and rewriting on the board of the result.

8. Rewriting of their papers by the pupils whenever this is considered advisable.

9. Making a "composition book" of all the compositions of the year by the pupils who desire one.

SOURCES FOR SUBJECTS

The selection of subjects for writing is not difficult if they are taken from the life and conversation of the children.

Narration is the child's easiest form of writing. To him it is the conversational style. Have it used frequently.

Description is more difficult than narration, and a child's composition will often run from the one style into the other. Show that to describe is to make the reader see what the writer saw. The writer is the eyes of the reader. Have short descriptions of many things; of anything that interests the children—persons, flowers, trees, animals, places, objects in general.

Imaginary stories appeal to many children but they are an impossibility to others. Do not make writing them compulsory, but give them as a choice of subject. Do not use them when a child's imagination runs away with him. That is not good character building.

Word exercises are a practically limitless field for the supply of subjects. A little group of suggestive words will nearly always bring out a story or a description.

Descriptions of pictures or telling stories suggested by them produce many excellent papers. The best plan is for the teacher to have a collection of pictures from which the children or the teacher can choose. Magazine pictures, little comic sketches, animal pictures, reproductions of paintings—these offer an endless supply. The children will bring in many pictures, but they may have to be helped to know how to make the selections.

Letter writing should be a very frequent exercise. The heading, conclusion and address should be written until they offer no difficulties.

Reproductions should be frequent. Any story can be retold; a poem can be put into story form; a lesson can be written. Reproduction should be used frequently, but with discretion.

Science lessons are a delightful source of papers in many schools. With pupils of this age they are the study of nature close around them, and there can be no more pleasing knowledge to write about. If there are no regular science lessons, have short talks on familiar subjects. Examine a butterfly, its wings, head, body; watch how it flies; find out about its food; examine a chrysalis, if one is to be found.

Have a talk about a river. Discuss how it rises, grows larger and larger, flows from higher to lower ground, and, at last, finds its way to the sea. Talk about the soil that it brings down, and how new land is made. Keep all within the knowledge of the children. Bring out facts that interest them, and later have these written.

Common surroundings and everyday experiences should be drawn upon largely. Every child's life is filled with observations and occurrences about which he talks readily. Turn these into writing. The field is limitless.

Words, phrases, clauses, short sentences, often suggest thoughts for a paper.

THIRD-YEAR GRADE

In order to understand clearly the purpose of this text, and the nature of the work to be done, teachers should read carefully the "Preface" and "Explanatory and Suggestive." It will be seen that the purpose is to present language practically, not technically. To accomplish this, oral presentation should be the first step, followed by written work and assignment

from the text. The younger the pupil the more important it is that this sequence be observed. Throughout the third grade every lesson in the text should be approached by oral class preparation, and the same method should be used for many of the lessons in the fourth and fifth grades.

1. Before any work in capital letters is assigned from the text-book have many short lessons with the class. Develop orally the use of capitals for names. Follow this instruction by having the children write the names of pupils, then of other persons they know. If, several times during a week, a child writes correctly a group of four or five names, he will not need much more training in writing names. Combine teaching the capital at the beginning of a sentence with the punctuation of a statement and a question; and precede these lessons by many oral drills on giving statements and questions.

2. Begin punctuation by having oral drills. If the pupils confuse the use of the period and the interrogation point, it is probably because they have not distinguished clearly between questions and statements. Have oral drills on *telling* something and on *asking* something. After every drill write on the board a few of the sentences to be copied at the seats. Continue these oral drills until every child knows when he *states* something and when he *asks* something. Show that both the statement and the question are sentences, and that both begin with capital letters.

3. Not a day should pass without the teacher calling for a few sentences for the correction of the double negative. Vary the exercises so as to avoid monotony, but have some drill once or twice a day. Oral drills should precede writing.

4. Before assigning written work on verbs or a lesson to be prepared from the text, have class exercises. Develop orally the four parts of the verb to be studied. Call for a few sentences using its different forms. Then bring out from the pupils, if possible, what mistake is usually made in the use of this verb. Explain the dependence of the fourth form (the past participle)

upon an auxiliary verb, calling it a "helper," as *auxiliary* is too hard a word to be used yet. Pupils of this grade need much oral language work. Do not make the mistake of trying to teach grammar. Remember that these verbs are taken because in their use occur some of the mistakes most common with children and uneducated persons. Their four forms should be developed and written frequently before the children, by the teacher, because to systematize knowledge makes its acquisition easier.

5. There should be many five-minute oral drills on *broken, written, did* and *gave*. One of these words may suggest the drills for a day, perhaps for two or three days. Have many oral sentences given rapidly by the pupils, so that the habit will be formed of using the correct word, almost without stopping to think about it. Associate past tenses together and past participles together, separating the drills on them by a day or more if confusion exist in the minds of the children. After oral drills, have some sentences written, either copied from the board or written independently at the seats. Copied work should predominate, *to avoid* mistakes in spelling, capitalization and punctuation, as well as in the verbs. If many mistakes are made by children of this age, they remember them in place of the correct forms. Write statements in which the verbs are used. Change them to questions. Write questions, and change them to statements.

6. Saying the principal parts is to help the children remember the correct words. Do not try to teach the principal parts as a grammar exercise. There is enough suggestive material in this section for many class exercises and assignments for seat work.

7. Have oral reproductions of many stories, poems and lessons. These should become the basis of written exercises. Such papers are not original reproductions, since the subject-matter has been talked over in the class until even its arrangement is common to all the pupils; but in this kind of writing

originality is not the first consideration. There should be some written reproduction every day by every pupil, but it should be short. Before the class begins to write, call attention to the points to be remembered, as: capital letters, punctuation, spelling, division of words between syllables; noting, especially, any mechanical point in which mistakes are frequent. Some hours after the writing, have the writer read over his paper, correcting all the errors that he sees. Gradually, steadily, hold the children responsible for more and more of the points that are subjects for daily drills in the formal language. It is the only way to lead some children to use them.

Have original writing once a week. Suggest any simple subject, taking it from what you know to be the life and thought of the pupils. Children take great pleasure in writing, if they are interested in their subject. Talk of something in class, just enough to arouse the desire to say, or to write, more about it. Sometimes a sentence or two will accomplish this. Awaken thought, but do not give many details; then let the children write. Have short papers.

Correction of a paper should be a frequent class exercise, in which the teacher and the pupils work together to improve a composition. Read again the suggestions on composition, preceding these notes.

8. There should be many oral drills on *saw, came, ate, eaten* and *bitten,* for these errors will not be corrected by writing. Have a few sentences at a time, several times a week. The oral drill is the important part of the work, for by it the tongue is educated to use the new word, and the ear to hearing it and to distinguishing it from the incorrect form. It is the frequency of drills, not their length, that insures the use of correct forms of language.

9. The quotation was probably studied by the children in the second grade, but they will be using it uncertainly and inaccurately. The first drill should be on distinguishing between a direct and an indirect quotation, in order to know when

to use the quotation marks and the punctuation. Write on the board some words used by a pupil. Precede them by *John said,* or *Minnie said.* Change to an indirect quotation, in order to make plainer the real wording, or the direct quotation. Repeat this many times, a few sentences at a time, until the children distinguish accurately between a direct and an indirect quotation. This point should be reached before the children are asked to write any quotations. To make the use of the marks more vivid, the quotation may be spoken of as "framed" by them. Have the children decide concerning every sentence whether the "frame" is to be used or not. Use short quotations, or "sayings," so that the "framing" will be more striking.

10. There will be many mistakes in trying to give quotations, for indirect quotations will come most easily. Hence, the need of oral work, again and again.

11. To find suitable words for exercises on opposites and synonyms, select common words from the children's vocabularies and from the readers. Take a few at a time orally; later use them in sentences. The purpose of much of the work with opposites and synonyms is really like that of defining. It is to increase and clarify the vocabulary of the child by giving him a better understanding of words that he is using. Different children give different words; the teacher suggests some; the readers supply others. Take a few at a time, talking them over, listing them, using them in sentences. It is not the purpose to force upon the child new words that he is to learn by heart; but partially known words are to be made familiar tools. By these exercises vocabularies increase rapidly in size and accuracy.

12. Before asking for a paper have an informal talk with the class about one of the subjects. This may cause similarity in the various papers, but that is better than paucity of thought. These little children do not yet know how to get much out of a subject. Lead them to think and then to write on any phase of child life, the simpler the better, if it has in

it material for a paper. The children should write as easily and as naturally as they talk. Consequently, the subjects must be such as they talk about.

13. Before assigning the formal work from the text have several oral exercises on combining sentences. The teacher should take sentences from the children's papers for the class to work over to improve the structure. This should always be encouragement, not fault-finding. Fortunately, children seem to realize that they have much to learn, and they are usually glad of any help. This sentence structure work is very important; none is more so. Work over one sentence a day, chosen from some of the papers. Do not try to produce mature sentences. Improve the childish ones in childish ways. This kind of correction is one of the most valuable language exercises.

14. Children's paragraphs are short, sometimes containing one or two sentences only; but if the writers have succeeded in putting together sentences which belong together, there should be no criticism. On the contrary, if the paragraph is too short to be a real one, lead to the insertion of a few more sentences to round it out. After beginning paragraphing it should be remembered in every paper written; but it is frequently forgotten until the period for corrections, and then it may be remembered only through the suggestion of the teacher.

15. This paper was by one of the best pupils in the class. The teacher and class had talked together of what could be seen and heard during a walk on the beach, but the thoughts are those of the children. The teacher questioned skillfully; but the children thought, remembered and wrote later. Some who had not been to the beach wrote about a walk in the woods or some other familiar place.

This paper illustrates one of the first steps in description. The words "describe" and "description" were used with the

children; and they tried to tell naturally about some familiar place or object.

In this class the method of correction is to hand the papers back after a few hours or a day, and let the children read them over to find mistakes or to make improvements. Ordinarily, such points as periods, commas, capitals, are spoken about to the class before the writing and again before the correction. The children correct many mistakes for themselves, and the progress made as a result of these self-examinations is steady and encouraging.

16. Have frequent review lessons on the verbs of the preceding month. A sentence or two a day, reviewing some point that has been studied, will prove invaluable training. Do not neglect assigning a few review sentences every day for seat work. If *broke* and *broken* are well mastered, *spoke* and *spoken* will come almost immediately by association.

The work on verbs should not be allowed to become monotonous. Vary it by all the devices possible, and keep alive interest and the desire to use verbs correctly. Do not let technical grammar ever enter into the work. It is use, oral and written, that is desired. Have the principal parts given frequently; have even the conjugation of the past or the perfect tenses given; but always for the purpose of using as many of the simple forms of the verb as possible. To teach either for the sake of technical knowledge is wasted time in this grade and an imposition upon the pupils.

17. Letter-writing should be a frequent exercise. Try to find interesting suggestions for those who do not know what to write in a letter.

18. This is a troublesome correction to make, because it takes a long time to drill it into the children's speech. Return to these nominative pronouns frequently, keeping the interest alive in their use. Do not refer to the objective pronouns unless they are mentioned by the pupils themselves. With some classes it may be possible to develop a fuller idea

of the subject than is done in the text. If so, it should be merely in order to make clearer the place of these nominative pronouns in the sentence. Do not try to teach the subject grammatically. If confusion exist in the pupils' minds as to the use of *I* and *me,* or the other pronouns, help the children by showing that subject forms are usually at the beginning of a sentence, and objective forms at the end. This can be done without teaching the subject and object, or the nominative and objective cases. Show that these pronouns are so divided that, in ordinary conversation, those in the first column come towards the beginning of a sentence, and those in the second column come towards the end.

There is material for many drills in these exercises with pronouns. Do not let the drills become prosy or monotonous, but keep at them as steadily as possible without such results. There is little danger of wearying the children with them, if they are interspersed with other drills for the month or in review. Children can be kept interested in all this language work.

19. Develop plurals orally. Have an oral exercise before every written exercise. Continue calling for singulars and plurals until both forms of all the common words are known.

20. Before the children begin to write, talk over with them what they are to write about. Arouse interest and thought, but do not discuss a subject so fully that all papers are made alike. At the last of the talk, ask what there is about the writing that we should always remember. Lead the children to suggest capital letters, commas in their proper places, periods, and the various other points that they have learned about. Call attention especially to those mistakes that are frequently made by members of the class, and many pupils will remember not to make them in the writing that follows. Remember, there must be much teaching and training before there is testing. These suggestions are a part of the training, for this is no place for testing.

Reproductions should be more frequent than original papers. They are based upon something that the children have read or heard, and so they contain many suggestions for material, vocabulary and general style of expression. Tell a history story to the children, take some of the interesting points from a science talk or tell a story. While the material is fresh in mind, discuss it; have oral reproductions, or have the pupils write. If there has been either discussion or reproduction before the writing, the pupils can write readily without assistance, except as to spelling. Words that are difficult to spell should be put on the board where all the class can see them; and, if the teacher is not occupied, there should be freedom to ask how any word is spelled. By this means incorrect forms may be avoided. A fifteen-minute period for writing is often long enough, although a half hour may not be too long if the subject is interesting. Two or three days may be necessary for the completion of a paper. In such a case, assign topics for every day's lesson, so that each paper will be complete in itself.

21. Several interesting points in this paper should be observed by the teacher. The thoughts of the composition are in advance of the child's knowledge of punctuation. Take the expression, "John Alden his friend and companion sat." Such a sentence, written upon the board, can be correctly punctuated by the teacher, and the reason given: The expression, *his friend and companion*, means the same as *John Alden;* consequently, it is set off by commas. The pupils who use such a wording will probably remember the punctuation; those who are not yet ready for it will scarcely notice it. It should be given for the children who can take it; the others will learn it in due season.

The repetition of "Miles Standish" in the second paragraph is in direct line with the study of pronouns for the month. Sentence structure in this paragraph should be improved. The first and second sentences can be consolidated, and the third can commence with *He*. Write such a paragraph

on the board and let the young minds work over it. Study this little composition for other interesting points.

Take similar expressions from the children's papers. Accept the best of the corrections and additions made by the children, but do not try to force them into mature forms and expressions. These will grow best if not forced too rapidly. Let the papers remain children's papers.

The paragraphing in this paper shows that its writer had some conception of the real meaning of the paragraph. It is possible that an outline had been given, and that the children understood that every division meant a paragraph. As:

Miles Standish
Where he lived
Description of Miles Standish
John Alden
Standish's love for his weapons

Such an outline aids materially in writing a long story, and it helps greatly in developing the paragraph sense

22. In the oral drills have simple, natural sentences from the children. Do not try to get mature sentences; they would be stilted. It is the everyday speech that needs attention and correction. Make the corrections in a cheerful, helpful manner, not with fault-finding. Children, like grown people, are sensitive about their language, and self-repression and resentment are quickly caused by a lack of tact in making corrections.

In this grade the children should understand that there are certain correct expressions they must use. They should know also that they will be held responsible for mistakes in language, as they are in other studies. While language work should be kept interesting, vigorous and practical, it should never be considered play.

23. There should be some work on plurals, oral or written, every day, until all the common words are well known. To select the words, have the children look around the room,

the yard, the street, the home, listing all the nouns they can think of. Notice in the readers and story books all the nouns that have not been listed by the first process. Add new words to the list whenever they are found. By this means, plurals will soon cease to trouble either teacher or pupils. The mastery of plurals will be more rapid and accurate if words that have the same change are listed together. Association is always helpful.

24. Have many simple, short quotations given in the class by the pupils and written on the board by the teacher. Make the "framing" by the quotation marks a prominent feature of these exercises. The quotation should not look right without its "frame" of quotation marks.

Broken quotations will be mastered almost as easily as simple ones and at the same time, if they are given a common-sense presentation. Do not make them strange or difficult; they are neither. Understanding the simple quotation explains the broken quotation. The usual difficulty is that the child forgets to use the marks; but this ordinarily disappears if the teacher remembers that many lessons of *training* must precede *testing*. Have many class exercises of giving and writing quotations; that is, of thinking them and having them pictured. Have many simple and broken quotations copied. Then may come the original use of quotations and the remembered use of the marks in all individual papers.

25. Review lessons should be distributed through every month. A sentence or two a day on some subject of the past month will keep alive knowledge that would otherwise become very dim, or that might be entirely forgotten.

26. Begin orally with these verbs, as with all others in this grade. Find the principal parts, then drill on the forms where mistakes are most common. Have short drills on some verb every day.

Have oral sentences given rapidly by the class, so that the habit will be formed of using the correct word without

stopping to think about it. If the pupils make only a few mistakes in these verbs, shorten the drills. In *bring, buy, teach,* if mistakes are made in only one verb, teach that one by analogy with the rest. For instance, if several children use "brung," show that there is the word *brought* as there are *taught* and *bought.* Then have sentences with all three of these words, letting the children see them on the board, so as to picture the correct word. Visualizing is an important help to the memory. For seat work assign a few of the sentences from the oral drills to be copied, or have some original sentences written by the pupils.

27. Do not try to make a grammatical lesson of this exercise. The pupils do not need to know anything about the names of these uses, as noun, adjective, verb. The use itself is all that is desired at this stage. These exercises will be enjoyable, especially so if taken orally in the class, where all the pupils can give sentences. More participles may be used later at the seats, if desired. This is part of the work in sentence structure, for it leads rapidly and easily into new sentence forms.

28. Throughout the month frequently dictate a few sentences for drill in the use of capitals, punctuation and abbreviations. If the pupils have any difficulty in capitalizing proper nouns, it is probably because they have not learned to distinguish between the special and the general name. Have the pupils give illustrations, do not do this for them. In this way is laid the basis for recognizing common and proper nouns. We say: All the *boats* leave in the *morning.* The *Captain Weber* sails *Tuesday.* The city has well paved *streets.* They are just paving *Hope Street.* There are seven *days* in the week. My father left on *Wednesday.* In this way contrast the special term and the general term.

29. Watch the speech of the children. Frequently put on the board a list of six or eight nouns. Have the pupils find appropriate adjectives to go with them. Help occasionally, but

always with usable adjectives. Turn the exercise about. Choose adjectives to be put with nouns, taking them from the conversation of the children, from the readers, or supplying them from the teacher's own vocabulary. There is no objection to using the words *adjective, noun,* provided no attempt is made to have the children learn them grammatically. Use the names and the pupils also will use them. It is a matter of convenience to the teacher, but as a result the child absorbs knowledge.

30. Do not expect the children to understand adjectives and adverbs grammatically. Simply give them some adjectives to use *with nouns*. Whenever possible make adverbs out of them by adding *ly*, and have the children use these words *with verbs*. By patiently following this plan again, again, and yet again, the pupils will gradually recognize adjectives and adverbs; and, what is of real importance, begin to use both correctly by associating them with the parts of speech modified

31. Have the children bring pictures to school or else make a collection from month to month of some that suggest interesting stories. This method permits frequent exchanges and it rarely becomes monotonous. Writing from pictures may come once or twice a month or more frequently if the children are interested in their subjects. Do not overdo it. In this, as in all methods, be temperate. Material and subject matter must remain about the same, but methods may be as varied as the ingenuity and desires of the teacher and the pupils can suggest.

Ideas are always needed for children's writing. Watch their conversation to see what they are talking about. Put on the board a few words to suggest a similar subject, and the writing will be easy. Arouse thought rather than suggest subjects.

32. With such young pupils combining sentences should always be commenced as a class exercise. This puts life into what would otherwise be dull, if not unintelligible. Select a

few sentences from some of the children's own papers or conversation. Write them on the board, and ask the class if they can put them together in one good sentence. It is often desirable to suggest connecting words—relative pronouns and subordinate conjunctions. List each class by itself—*who, which, that;* and *while, when, for, because.* Thus is established in the minds of the children a connection between words that will be of great help in later grammatical work. Relative pronouns mean adjective clauses; subordinate conjunctions mean adverbial clauses. In this way, without the child's being concerned about it, relative pronouns are associated with clauses modifying nouns; subordinate conjunctions, with clauses modifying verbs.

Do not try to teach grammatical terms. Simply have the pronouns and the conjunctions used correctly. That is enough for third-grade children.

33. Do not drift off into teaching conjugations, a grammatical exercise that has no place with third-grade children. Use the conjugations to help the child give sentences rapidly and correctly. Used in this way, the conjugations are excellent drills.

34. These reproductions are almost as they were written by the boys. There was some correction by the writers themselves and some assistance from the teacher in the punctuation. Childish errors are numerous, but the papers are well written for third-grade pupils. The sentence structure is good. There is ample evidence of drills in the use of *who* and *that.* The last sentence of "Lobo" should be recast, but it is far from weak for a child. There is evidence that the paragraph is being studied. At this stage the tendency is to put every sentence by itself into a paragraph; for, to the child, both the sentence and the paragraph represent separate thoughts. Ernest Seton-Thompson's writings are so interesting to children that the reproductions are vivid.

35. The description, "A Squirrel Town," is crude; but

as an effort by a third-grade child, it is very satisfactory. It was evidently an interesting subject to the writer; and the paper should have been given back to him for two or even three days in succession, in order to carry his thought farther. An excellent paper would probably have been the result. Correction of the whole description by the writer would then have made improvements.

36. Return again and again to the drill on pronouns. It needs to be constantly refreshed in the minds of children.

37. Be observant of the difficult forms, and drill orally with those. Have many written sentences, using dictations, blanks to be filled and original writing. A few sentences every day will not be tiresome, and they will work wonders in the speech of the children.

38. In this use of adjectives it is very probable that predicate adjectives will appear; as, *my kitten is playful.* No objection should be raised, as this is a perfectly acceptable use of adjectives. Moreover, the predicate adjective is rather more common with children than is the use of the adjective before the noun. Write some of the sentences on the board and develop from them both uses of adjectives. Remember that the children do not know these points, but that the teacher is giving instruction about them.

My kitten is playful gives opportunity for some such sentence as this, *my playful little kitten scratched my hand until it bled.* Show how much may be told about *kitten* by putting *playful* and *little* before it. Have the same done with other sentences where the predicate adjective shortens the thought of the child. Sometimes one of these sentences will suggest a paper in which the desired adjective will be used several times. Do not expect too much from the little ones. Patiently continue to use adjectives and adverbs. Gradually, the children will learn.

39. Practically, it is valueless for the teacher to correct such a paper and hand it back to the child. Almost every

paper in the set will have similar mistakes; so write any one of them upon the board, and have the children work at it. Have the most noticeable errors corrected, giving first attention to any suggestions by the writer. These exercises are very interesting to the children, if the teacher is tactful and hurts no one's feelings. All realize that there is growth; and every writer is ready to correct the errors in his own paper. In such a class exercise the teacher and pupils should work together harmoniously, the teacher guiding but not going beyond the abilities of the children. There are some mistakes in this paper that the children will easily find and correct. "There own way" will be seen immediately. Also capital *H* for *he*. Some one will say that there are too many *ands*. This will give opportunity for honest praise by saying that the sentence structure is really very good, if "and" had not been used so frequently. Talking it over sentence by sentence, paragraph by paragraph, the story is slowly rewritten somewhat in this way:

The Pilgrims lived in England. King James wanted them to worship God as he did, but they wanted to worship him in their own way. King James said that if they did not do as he said he would punish them severely.

So they went to Holland where they lived eleven years. After a while the children began to talk Dutch and would not go to church. The parents began to be afraid that the children would grow up to be Dutchmen like all the people around them. So they hired two ships, the Mayflower and the Speedwell, and came to America.

They landed on Plymouth Rock in the middle of the winter, when it was very cold. That winter the Pilgrims had a great deal of sickness, and many of them died.

In the summer the Indians came to show them how to plant corn. In the fall the Pilgrims had a Thanksgiving party and invited all the friendly Indians. The Indians played with the children and were very happy.

Even these simple corrections are a great improvement, and after helping with this paper, every child can correct his own understandingly. Perfect results should not be expected. Great patience should be exercised, for many points are

beyond the development of the children, as in needed punctuation. In these cases the required help must be given by the teacher, and its acquisition by the pupils must be patiently awaited. This mutual help always means growth.

40. There is material here for many lessons. Every sentence or every mark may suggest a lesson. Have every point talked over in class before there is any written work on it. Have every mark and its use illustrated by many sentences, original and copied. The children should be able to express intelligently what the mark is and how it is used. Natural expression by the child in these explanations and definitions is preferable to any memorized wording from a book, but care should be exercised that this expression is exact.

41. Talk over the subjects in an informal way to arouse interest and to develop thought. Help make the divisions for the paragraphs. These little outlines are not too mature for third grade children; on the contrary, they are a great help. They systematize material, put it into more consecutive order, and help train in the mind a power of analyzing a subject and of grasping it as a whole. They are a great assistance also in developing a paragraph sense.

FOURTH-YEAR GRADE

A suggestive program for a month is given at the beginning of "Suggestions for Teachers" (see page ii Appendix). This and "Composition" should be read before commencing the year's work, so that whatever assistance may be contained in these pages may go into the work of all the year. Teachers of fourth grades will find many suggestions for their work in the notes for the third grade.

1. Keep to simple sentences in these drills, for it is very easy to confuse the children on the more difficult points and variations of meanings. Show that *I shall go* home is a simple

statement of what is going to happen; that *I will go* means determination, often ill-temper. To avoid errors these drills should be more largely oral than written.

2. Put on the board short lists of adjectives to be used with nouns, and of adverbs to be used with verbs. Have many oral exercises of this kind, even if only five minutes long. After a reading lesson pick out the adjectives and have them used; or select the nouns and call for appropriate adjectives. Frequently, the use of only one or two adjectives or adverbs will enliven a language lesson, will call attention to the possibilities of their use, and will be a decided aid in making the speech of the pupils more beautiful or more accurate.

3. Watch the language, spoken and written, for persistent, common errors. Work steadily to eliminate them. It may be advisable to say occasionally that certain errors must cease to appear in the talking and writing. This should be done very advisedly, for, if said, it should be lived up to by the teacher; and there are some errors that, owing to environment, it is exceedingly difficult to eradicate. Nevertheless, there should be a limit to correction and to drills on one error.

4. As in the third grade, there should be frequent reproductions throughout the year. Many stories are read or told to the children; many lessons can be pleasantly reviewed or reproduced; and history furnishes abundant material for interesting reproductions, provided it is given as stories.

Select a portion out of a long story or lesson, or take a complete short one. Talk it over with the children. Lead them to speak of the principal thoughts, putting them down on the board as given. If they are not arranged logically, lead the children to see this fact, and to observe continuity of thought. The result will be a simple, complete outline. This is a great aid in remembering the whole story, in leaving out minor details, in arranging material logically and in suggesting the divisions into paragraphs. On none of these points is the pupil being tested, but on all is he being trained.

Consequently, the outline should be an assistance only. It should always be a tool, never an end.

There follows an outline for a short paper suggested by reading and hearing about the life of Thomas Edison:

Edison
- Boyhood—games and playthings
- Newsboy—selling papers after a great battle
- Learning to telegraph
- A great inventor

Subjects for original writing should be as abundant as those for conversation. Let a child write as freely as he talks. Watch conversations, and let them suggest the writing. Give interesting thoughts rather than set subjects. A formal subject rarely induces thought for a paper, but any paper can be named after it is written.

Class correction of a paper is a suggestive exercise in composition. Write on the board a paper by one of the pupils, without giving the name of the writer. Have it studied carefully in order to improve it. This should always be done in the spirit of helpfulness, not of fault-finding, for mistakes will occur even in our own writing. Carelessness should not be tolerated, but its correction need not be a class exercise. Carelessness belongs to occasional individuals; if a class is careless the teacher is at fault, not the individual pupil.

It is often surprising what improvement can be made in a paper by friendly class criticism, and it is usually reflected in the next papers written by the class.

5. Have many drills on verbs throughout the month. A quick conjugation of some tense makes an excellent introduction for an oral drill in sentences, the whole not taking more than five minutes. Call on the pupils in rapid succession for sentences in which the desired form of the verb is used. Follow with written sentences, a few at a time. Employ any of the devices found by earnest teachers to use the verbs. Do not try to teach the conjugations; they are of little

or no moment. Moreover, they will be remembered by the pupils without any effort on the part of the teacher.

6. Read carefully in the text the presentation of pronouns. Then have several oral exercises with the pupils before assigning a lesson on this subject from the book. Try to develop the subject sense, the feeling that somebody is doing something. Use nouns first, putting pronouns into their places immediately. Refer to the list of pronouns as soon as the pupils can understand that subject pronouns have all been put together in a list, and keep this list before the children. Try by various simple means to develop the thought of saying or understanding something about somebody. Do not use objective pronouns this month, except incidentally to show that they are not right in place of the nominative pronouns. The thought of the month concerning pronouns is to develop the subject sense in connection with the nominative forms, always listed before the eyes of the pupils.

Do not attempt to teach the subject as a grammatical topic, because all that fourth-grade children need is to use pronouns correctly. Grammatical knowledge will come later and in due season; look out now for the correct use, based upon understanding, so far as the maturity of the children will permit. Never go beyond the comprehension of the children.

7. Make a list of these and other incorrect pronunciations. Drill upon a few every day.

8. Every day or two, assign some definite topic for writing. No day should pass without either an original paper, a reproduction, or the correction of a paper already written. Do not overdo any one line. Variety keeps all acceptable.

9. Such a paper from a fourth-grade boy is excellent both as to subject matter and treatment. There are real thoughts in it. There is not a misspelled word. Periods are well placed, showing a good conception of the sentence. The

words are very well chosen, and there is some attempt at illustrative language—the flowers "in their coats of yellow, red and brown."

Help the children find the good points. Then in an encouraging way, not in fault-finding, take up the weaknesses. While the period is used quite accurately, the comma is almost wholly lacking, although its use had been taught in this class. The reason is obvious to a thoughtful teacher. The use of the period has been assimilated, that of the comma is still tentative. The writer himself would probably have inserted the comma in many places if the paper had been handed back to him for correction. Some sentences should be divided, some should be united. There is some useless repetition of words, which the class should immediately recognize. Some words are not well chosen; but they are in places where the children would easily suggest more appropriate ones. It is in recasting sentences and papers that some of the most effective word studies can be made. "A large tunnel" means evidently a long tunnel. "Fire man" can be replaced by engineer. "The best sleep since I left home" is more difficult for the children to understand and correct. They may not think to say, *since I had left home*. Study the division into paragraphs.

Such corrections have an inspiring effect with children when taken vivaciously with them. They learn and remember more than in any other kind of assisted correction.

10. Have many oral drills on *lie*. It might be well to put the four forms of *lay* on the board for one lesson, *lay, laid, laying, laid*. Compare them with the forms of *lie*, and warn the children not to confuse the two verbs. Then erase *lay*, and drill only upon *lie*. It is difficult to learn to use *lie* correctly; it will not be accomplished in one month's time.

11. If your pupils have difficulty in using *lie, lay, sit* and *set* correctly, keep to the drills on the infinitive, imperative and past forms. This will aid the pupils greatly in distinguishing between the two words of each pair. Do not present the

other forms until these simpler ones are well understood. Keep the drills simple. Use short sentences, the meaning of which can be quickly distinguished. Have as many varieties of applications as possible, but easy ones. Remember that this beginning fourth-grade work on these verbs is for the purpose of making perfectly clear the difference in meaning. This is more than sufficient for one month's work, and practice must be extended over many months, perhaps. In order to prevent monotony in the work on the verbs for this month, drill on some verbs from the preceding months also. Call attention to the use of the words present and past participle in place of the terms third and fourth forms. It is not necessary to explain meanings; the children will use the words as the correct names

12. Observe the conversation of the pupils, and choose expressions for contraction and expansion. It is better in this first work of the kind, perhaps, to handle phrases and words. Call the prepositions by name; put *to, in, through* and a few more of the prepositions used by the children upon the board, and speak of them as prepositions. Have sentences written in which they are used. Then, if the sentences admit of it, change the phrases to words, or expand words to phrases. Do not try to teach prepositions grammatically, but have several of them used. In this way there is created a familiarity with them that becomes absolute knowledge long before there is any attempt to teach prepositions grammatically.

Any work within the comprehension of the children that tends to increase the flexibility of sentences is valuable. Care must be observed, however, that the unity of a sentence is not destroyed. That is, keep to one thought in a sentence, not permitting the rambling constructions into which children fall so easily.

Before papers are begun, call attention to paragraph structure. By this means, children learn to use paragraphs in the readiest way. Occasionally correct a paper for paragraphs.

13. In the paper about "Bruno," the sentence structure is good, and the paragraph divisions show thought. A very noticeable point in the paper is the easy use of present participles. This had been developed by writing participles upon the board and asking the pupils to use them in sentences in various ways. The class from which this paper comes had had occasional exercises of this kind for at least a year. Notice how the punctuation sense lags behind the language use, an almost invariable condition, natural to children's minds. This writer had grasped the need of a comma *after* the participial phrase, and probably soon realized the necessity of cutting off the whole phrase by commas. There is no better way of teaching this point than by putting several sentences containing parenthetical expressions on the board, and calling attention to the "thrown in statement." Slowly, the minds of the children comprehend; slowly, they differentiate; slowly, they apply to their own writing the knowledge gained. This is shown by the paper just given, where the writer has sensed the separation at the end of the clause but not at the first. Gradually, all will become clear. The teacher in this grade is a quiet, sympathetic woman, who understands children and knows that results are not gained in a day.

The development of a language sense is a matter of growth for years, whether it be in the use of words or punctuation marks, in the structure of sentences or paragraphs, or in correct and exact expression.

14. Such a conjugation is sufficient for a full month's work on verbs. It should not be taught as a formal grammatical conjugation. It is merely a convenient grouping of tenses so that they can be seen as a whole. It is well to work out a conjugation in the class, in order to show the development; then, from day to day, call for any tense, always given in sentence form. The past tense and the perfect tenses are the most important for the drills. There can be no harm in calling a conjugation by its name, nor even in asking the children

what they understand by one. Correct naming rarely comes amiss.

15. Whenever mistakes occur in the use of the nominative pronouns, go back to the drills on them. Have a few sentences at a time every day. Develop a *child's* idea of subject and object, to aid in the use of pronouns. The development of the object with *set* and *lay* will be of assistance here. Do not press the work for the sake of teaching the subject and object, but drill frequently on the pronouns, making their use clear by finding out whether the subject or object form is needed. That is, reverse the usual operation. Make the correct use the first thought; and make the grammatical explanation an assistance to this correct use. If the pupils begin to use the pronouns correctly, do not trouble if they seem uncertain about the subject and object of a sentence.

16. The pupils should feel that these corrections are not fault-finding, but that they are suggestions for making a good paper better. They should never feel that they are writing for the sake of learning correct English; but they should know that correct English is an adornment of even an excellent paper. The first thing is to have something to say, next to say it, and then to say it in the best possible manner.

There are some desirable opportunities for class correction in such a paper. In the next to the last paragraph there is an exceptional illustration of the punctuation of clauses in a series by the use of commas. Such young pupils rarely use a succession of clauses in their writing. Ordinarily, the best material for class corrections is to be found in the papers by the class itself. There is more interest attached to them. Such a composition as the above, however, carries its own interest.

17. Have many sentences given orally by the pupils, taking nominatives one day, objectives another, possessives another. When the pupils are well grounded in their use, have all the cases one day. Do not try to confuse or to test until the knowledge is thoroughly grasped. Too early testing

is the cause of much confusion in the minds of children. Drill to secure knowledge until distinctions are clear. Write the lists of pronouns by themselves. Combine with prepositions, as: with me, by me, for me, with him and me, by him and me, for him and me. Say these combinations over many times. This helps fix the sound in the mind, and assists the child to a more rapid elimination of incorrect expressions.

18. The teacher must always lead the way in such corrections; the children can only follow. Notice the conversation of the children; select inaccuracies in pronunciation and language, call attention to them, and then drill to work them out. Interest the pupils, or the efforts will be hopeless. Arouse in them a desire to eradicate errors and weaknesses, then much can be done.

19. It is very desirable to learn to recognize the framework of the sentence, in order to use language more intelligently and correctly. Sentence structure is difficult for children, but both spoken and written forms become easier with a recognition of the subject, predicate and object. Remember, learning these facts is subordinate to using sentences. Grammatical forms are employed in order to give better structures. Children often leave out the subject or the predicate. Such work as this is to help children grasp what is meant by a complete thought; it is not for the purpose of analyzing sentences.

Leaving all difficult sentences untouched, give the pupils many short ones in which to find subject, predicate and object. This should be to them a recreation, not a labor; a picture, not an analysis or a diagram. It should not be forced with immature minds, but encouraged with the children who can understand it. Others will take it up later.

20. Have many oral drills on the forms that are most frequently misused. It helps the little ones in their task of thinking up sentences to write—not always an easy matter. Have short, frequent drills. Call upon the pupils in rapid

succession, giving only a second or two for thought, so that the brain and the tongue learn to act in unison.

21. There is subject matter in this one verb for many drills. Have the contractions drilled on until the better, more elegant forms come naturally to the lips and do not sound stilted to the young minds, unaccustomed to them. Use *shall* in a sentence or two every day. Go back again, and again and again, to *there are* and *there were.* Insist on *you were* in both the singular and the plural. Be constantly watchful about "they was," "the boys was," "we was," and the innumerable places in the third person plural where "was" takes the place of *were.* Interest the children in overcoming the incorrect use of this irregular verb, one of the most used and most incorrectly used verbs of our language. Arouse pride in correct language.

22. The adjectives suggested here are intended to arouse some thought as to their correct, appropriate use. Have the children discuss exact meanings, but do not let this go beyond their comprehension. The needs of the children should be suggestive. Listening to their conversation will show where adequate, expressive words are lacking. Help supply this need by giving words that will fit readily into the vocabularies. This should be done with all the parts of speech.

23. Using the present participle is an enjoyable exercise. Show how it may be placed so as to hold sentences together, as: The umbrella is in the corner. It is standing against the wall. The umbrella is in the corner, standing against the wall. Take a few sentences at a time, in order not to tire the children with them; but return frequently to present participles.

FIFTH-YEAR GRADE

In addition to the notes for this grade, given below, fifth-grade teachers should read over carefully those prepared

for the third and the fourth grades; because, in a general way, the suggestions are the same for the teachers of the three grades. The notes are numbered with reference to special paragraphs in third and fourth grades; but the methods of developing composition and of teaching the use of verbs, prepositions, pronouns, adjectives and other parts of speech are the same for the three grades.

The teacher should also study carefully the suggested program and the talk on Composition that precedes the notes for the third grade (see page ii of Appendix).

The majority of exercises should be presented orally before the text is assigned. Bring out, in a friendly way, some of the errors noticeable in the speech of the children. After showing clearly what the mistakes are, give quick, sharp, oral drills on the correct forms. Then assign the text. Such oral drills should be a feature of every week's work. By them alone can the majority of pupils be reached, for both the ear and the tongue must be drilled. Recognition of the mistake and a knowledge of the correction are only the foundation for language work. Drilling the ear to a quick recognition of the fact that a mistake has been made; drilling the tongue to an almost unconscious use of the correct form—these are two steps that it is imperative to take on the road to the use of good language.

The revolt of the last few years against formalism has made teachers afraid of the word drill. It is used throughout this text as synonymous with use, with doing. If a boy wishes to become a farmer, he must do over and over again the work of a farm. If he wishes to become expert with a rifle, he must practice and practice. If he wants to become an able lawyer, he must use his knowledge of law until he can not be tripped anywhere in it. The same is true of all sides of life; one must practice and practice to become an expert. Language drill, as recommended in these pages, means the repeated use of some item of knowledge until it becomes established in the life and usage of the children.

1. Treat the conjugation orally in class before assigning any work on it from the text-book. Bring out all its points, as developed in the text. Write the conjugation with the children, constantly calling out their knowledge. Explain person, number and tense as the writing progresses. Do not forget that the children should be learning to speak and write correctly, and that to know the conjugation is valueless unless the correct use of the verbs becomes a habit.

As in the lower grades, there should be many oral drills. There is no surer way of gradually fixing correct expressions in speech and writing, than by frequent repetitions aloud. Have the conjugation of a tense given as a quick and accurate way of drilling on sentences, and then call on individual pupils for sentences illustrating the same tense. Have these sentences given in rapid succession, so that the brain learns to use the form with no dependence upon the memory. Five-minute drills of this sort, daily, will give greater results in less time than the ordinary twenty-minute formal recitations. Text-books are helpful, but the teacher and the oral drills are the real basis of growth.

2. What is true concerning the treatment of all the verbs studied during this year is especially true for *lie, lay, sit, set:* there should be short oral drills upon them every day, or every other day, until correct usage becomes habit. Do not become discouraged in returning again and again to drills on the same verbs. Be sure that the pupils discriminate in the meaning and use of these four verbs, for until there is a thorough understanding of the meaning of each and when to use it, drills will not have much value. Oral class work demands this discrimination for it is always under the immediate supervision of the teacher; consequently, mistakes are corrected immediately. This is why much careful oral work should precede written exercises. The more difficult the point to be learned, the more painstaking and frequent should be the oral drills.

3. Select for diagrams three or four of the sentences written by the children. Take those that are exceedingly simple, without phrases or clauses, with or without an object. Do not make the diagram the end of the instruction. Its use is simply to clarify the ideas concerning the sentence. Diagram a sufficient number of sentences for the children to see clearly in them the subject, predicate and object. Then use the knowledge thus gained in the examination of their own sentences. Collect imperfect sentences from conversation and papers to show that a subject, a verb or an object is wrongly used, and illustrate this by the diagram. Collect well formed sentences and diagram them to show their completeness. Progress is often more rapid by showing the strong points than by exposing the weak. Remember that the diagram is not the end, it is a tool in sentence study.

4. Much illustrative material is needed for the study of paragraphs, but it is too cumbersome to be put into a textbook for children. Select any story that is well paragraphed, and study with the class the thought in every paragraph. Find out on what basis the writer made his divisions. See how the complete thought of the paragraph is built up, step by step, by the shorter thoughts of the consecutive sentences. Help the children remember to paragraph as they write. This is not an easy matter, even for older writers; so abound in patience, tact and helpfulness. Choose the illustrative material from stories that are adapted to the maturity of the children, and use the papers written by the pupils. Make class exercises of the examination of these papers. Study the good points of some; as, for instance, thoughtful paragraphing or careful choice of words. With other papers show, in a friendly, helpful manner, how better divisons can be made.

5. Remember that these explanations are given for the purpose of making use clear and accurate, not to teach a number of grammatical facts. If the use is correct, never mind if the grammatical facts are forgotten. Out of use will soon

grow the valuable grammatical knowledge, whenever the child needs it. When that time comes the grammatical facts will be easily grasped and tenaciously retained. Give an explanation whenever it is needed for correct and ready use; then use the form constantly. Do not drill on grammatical definitions and explanations, but have many sentences given orally and have many written. Correct, when necessary, according to grammatical reasons, but do not be troubled if the children can not put into words these grammatical explanations. Power to do that will come later. Use the knowledge intelligently first; memorize it later.

6. Have some similar exercises on paragraphing three or four times during the month. Be constantly watchful of the papers of the children.

7. As elsewhere, do not try to teach the grammar of the exercise. Teach the use of *whom*. Associated with prepositions this pronoun offers little difficulty except remembering to use it. *Whom* does not occur very frequently in conversation or writing by children; consequently, its use need not be forced upon them.

8. This should be a very interesting exercise, offering almost no difficulties. Do not try to teach the double nature of the participle; let the children learn it by use and by talking about it in the class. It is well to have oral work with such sentences before the written exercises. In this way all difficulties disappear without the children knowing that they have existed. If there is no attempt to teach participles grammatically, they will be greatly enjoyed; but if presented grammatically, the pupils will fail to understand them. What is desired is that present participles shall be used, and in a variety of ways. In giving a list of present participles for such exercises, it is well to suggest the objects, or to work with the pupils in selecting them; otherwise, confusion and mistakes will arise.

9. A little help in making such outlines will be of great

assistance to the pupils in paragraphing. It will not be necessary to make an outline for every subject, for the habit will be gradually formed of thinking the outline while writing; that is, the habit of paragraphing.

10. The teacher can be very helpful to pupils in this self-observation, for the young minds and memories need much training. Self-criticism is always better than criticism by others. It is kinder, it can be more constant, and all one's language knowledge is useless unless it corrects one's self. Keep watch with the pupils to see what mistakes and ambiguities arise. List some of them on the board for class work, and encourage the children to select from the list the errors that they recognize as their own. It is probably unnecessary to add that if such work is to have any value with the children, it must be done in a cheery, helpful, encouraging manner, not in a rasping, fault-finding way.

11. Collect errors of this kind, both spoken and written, and correct them by taking the principal parts of the verbs misused. Drill to bring out the full sound. There is usually some little difficulty in pronunciation that causes the omission. *Asked* requires the careful enunciation of *k* or *ast* will result. A little observation and patience will soon remove this class of errors.

INDEX

Abbreviations, 139, 192, 301.
Adjective, 61, 114, 193, 323.
  Comparison of, 127, 212.
  Phrases, 240.
  In the Predicate, 193, 270.
Adverbs, 62, 115, 323.
  Phrases, 242.

Capital Letters, 4, 34, 59, 313, 319.
Composition, at the End of Every Month.

Hyphen, 58, 319.

Interjections, 292.

Nouns, 322.
  Case of, 224.
  Common and Proper, 205, 313.
  Plural of, 38, 206.
  Possessive of, 37, 209, 224.

Opposites, 23, 90.

Paragraph Structure, 28, 213, 243, 283, 305.
Participles,
  Present, 57, 196, 239, 252, 299, 311.
  Past, 239, 279.
Prepositions, 158, 253, 281.
Pronouns, 35, 123, 159, 268, 321.
  Nominative, 79, 148, 194, 234, 304.
  Objective, 79, 148, 194.
  Possessive, 167.
  Interrogative, 268.
Pronouns—Continued
  Personal, 255.
  Relative, 257, 268.
Pronunciation, 129, 226, 271, 290.
Punctuation, 35, 58, 245, 318.
  Comma, 22.
  Exclamation Point, 71, 319.
  Interrogation Point, 5, 319.
  Period, 5, 318.
  Apostrophe, 319.

Quotations, 20, 47, 113, 126, 301.

Sentence Structure, 27, 65, 161, 169, 236, 302.

Sentences, 98, 271, 323.
  Diagrams of, 169, 178.

Suggestions for Teachers, 1 of Appendix.
Summary, 318-326.
Synonyms, 23, 273, 314.

Verbs, 6, 322.
  Contraction of, 190.
  Partial Conjugation of, 108, 145, 189, 220.
  Lists of, 45, 88, 176, 183, 325.
  Object of, 146.
  Oral Development and Use of Principal Parts, Every Month.
  Regular, 310, 325.
  Irregular, 326.